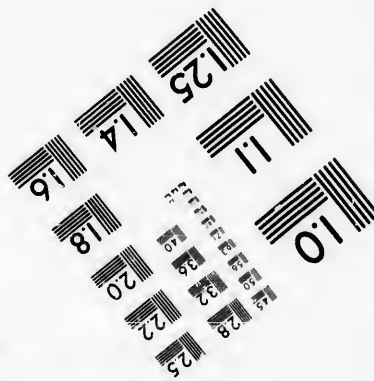
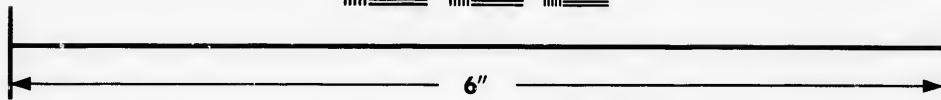
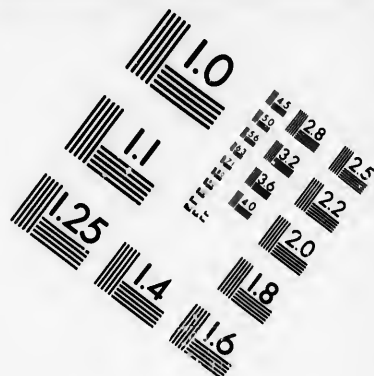




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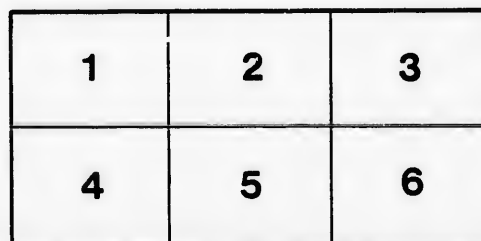
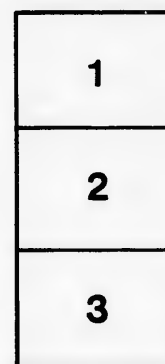
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A COLLECTION OF SACRED MUSIC,

CONSISTING OF A CHOICE SELECTION OF

PSALM AND HYMN TUNES, ANTHEMS, INTROITS, SENTENCES, &c.,

FROM THE WORKS OF

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CAREFULLY SELECTED AND COMPILED

BY A COMMITTEE.

"Venite exultemus Domino."—Psalm xcv.

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P R E F A C E .

THE "Sacred Harmony," with its admirable Supplement, has done good service to the Churches of Canada ; but, for obvious reasons, has been found inadequate fully to meet the wants of the Church and the public generally. Desirous of supplying this want, and furnishing a complete Sacred Music Book, to be used by all the Church choirs and congregations under its care, the late Conference appointed a Committee, consisting of the Rev. Dr. GREEN, *President*, Rev. Dr. WOOD, *Ex-President*, and Rev. Dr. JEFFERS, *Editor*, with full power to employ competent persons to compile such a work. The Committee, after adding several good and popular musicians to their number, applied to the principal choirs in the Province to aid them in selecting such tunes, from approved authors, as they might wish to have incorporated in the new book. In responding to this call, several parties have rendered valuable assistance, to whom the Committee would tender their grateful acknowledgements.

The labor of compiling has principally devolved upon the Rev. J. A. WILLIAMS, Rev. N. BURWASH, B.A., and J. B. BOUSTEAD, R. H. SAVAGE and C. W. COATES, Esqrs., who have been, from their youth, engaged in singing our Church Psalmody ; and who, by their ability and persevering industry in bringing the work to maturity, have laid the Committee under lasting obligations, and they hereby tender to these gentlemen their cordial and sincere thanks.

The Committee have now the pleasure of presenting to the Church and public, a collection of Sacred Tunes and Anthems which, it is believed, will be found second to none now in use, either for purity of style or richness of harmony.

It has not been so much their purpose to present new music to the public as to give anew to the world many pieces hallowed by long use in the sanctuaries of the family and the Church, and endeared to myriads by their power to please, and warm the heart to praise.

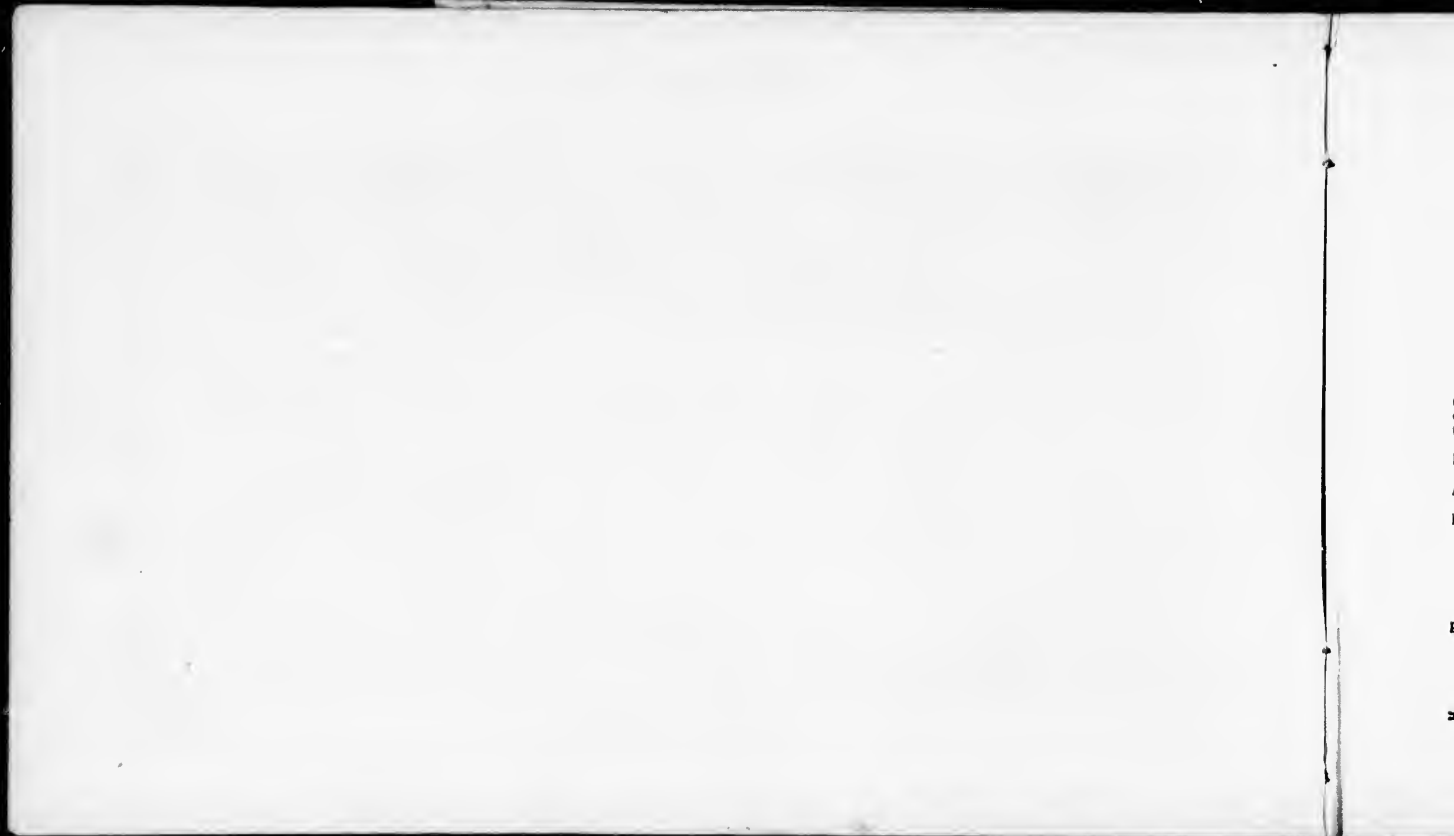
Some of the pieces will, doubtless, be considered difficult, and will require a little more than ordinary perseverance to master them ; but they are worth the trouble. Try them ; and persevere until they are learned. They will bear singing. They are not of the wear-out kind. Many of them have been devoutly and harmoniously sung by our forefathers.

An effort has been made to correct an evil (loudly and justly complained of), namely, the *alteration*, by musical meddlers, of many of our old, well-known tunes ; in consequence of which the majority of worshippers in the congregation are compelled to be silent, while they have as good a right as the choir to sing the praises of God.

Much that is called "Church Music," at the present day, is distinguished by the regularity of its cadences and the elime of its simple harmony ; but it possesses no power to lay hold of our moral nature, or to inspire us to "sing with the spirit and the understanding also." An attempt has been made to exclude everything of a tame, monotonous, imbecile character ; and to embody grave, touching, and enrapturing tunes, to enkindle devotion, and cause the spirit of the Christian to glow with piety.

TORONTO, JANUARY, 1864.

"Let the people praise thee, O God ;
Let all the people praise thee."—PSALM lxvii: 3.



INTRODUCTION TO THE SCIENCE OF MUSIC.

CHAPTER I.

GENERAL DIVISION.

§ 1. There are three distinctions made in musical sounds; or musical sounds differ from one another in three respects, namely:

- § 2. (1) They may be *long* or *short*,
(2) They may be *high* or *low*,
(3) They may be *soft* or *loud*.

§ 3. From the fact that these three distinctions exist in the nature of musical sounds, arises the necessity of three principal divisions of the subject, or of three different departments, one department being founded on each of the above distinctions.

§ 4. (1) That department which is founded on the first distinction is called **RHYTHM**, and relates to the *length* of sounds.

(2) That department which is founded on the second distinction is called **MELODY**, and relates to the *pitch* of sounds.

(3) That department which is founded on the third distinction is called **DYNAMICS**, and relates to the *strength* or *force* of sounds.

§ 5. General view

<i>Distinctions.</i>	<i>Departments.</i>	<i>Subjects.</i>
LONG OR SHORT.	RHYTHM.	LENGTH.
HIGH OR LOW.	MELODY.	PITCH.
SOFT OR LOUD.	DYNAMICS.	STRENGTH OR FORCE.

§ 6. Each of these departments requires particular exercises, and should be pursued separately, until one department can no longer dispense with the others.

QUESTIONS.

- How many distinctions are there in musical sounds?
What is the first distinction? Second? Third?
How many separate departments are there in the elementary principles of music?
What is the first department called? Second? Third?
On what distinction in the nature of musical sounds is **RHYTHM** founded?
Melody? Dynamics?

To what in the nature of musical sounds does **RHYTHM** relate?
Melody? Dynamics?

CHAPTER II.

PART I. RHYTHM: or

DIVISION OF TIME AND LENGTH OF SOUNDS.

§ 7. During the performance of a piece of music, *time* passes away. This must be regularly divided into equal portions.

[For illustrations of this subject, see Mason's Manual of Instruction in the Elements of Vocal Music, p. 35.]

§ 8. Those portions of time into which music is divided are called **MEASURES**.

§ 9. Measures are again divided in **PARTS OF MEASURES**.

§ 10. A measure with two parts is called **DOUBLE MEASURE**;

"	"	THREE	"	TRIPLE MEASURE;
"	"	FOUR	"	QUADRUPLE MEASURE;
"	"	SIX	"	SEXTUPLE MEASURE.

§ 11. The parts of measures are marked by a motion of the hand. This is called **BEATING TIME**.

§ 12. Double time has two motions or beats, namely: Downward beat and Upward beat.

§ 13. Triple time has three beats, namely: Downward beat, Hither beat, and Upward beat.

§ 14. Quadruple time has four beats, namely: Downward beat, Hither beat, Thither beat, and Upward beat.

§ 15. Sextuple time has six beats, namely: Downward beat, Downward beat, Hither beat, Thither beat, Upward beat, Upward beat.

§ 16. The character used for separating the measures is called a **bar**, and is made thus:

ACCENT.

§ 17. Double time is accented on the *first* part of the measure.
Triple time is accented on the *first* part of the measure

INTRODUCTION TO THE SCIENCE OF MUSIC.

Quadruple time is accented on the *first* and *third* parts of a measure.
Sextuple time is accented on the *first* and *fourth* parts of the measure.

QUESTIONS.

What is that fact in the nature of musical sounds, from which arises the necessity of a regular division and marking of the time? What is the most important requisite in all good performances? *Ans.* Correct time.

What is that which is more difficult to acquire than anything else in music? *Ans.* Correct time.

What is that in which singers are usually most deficient? *Ans.* Time.

What is that to which those who are learning to sing are usually unwilling to attend? *Ans.* Time.

What are those portions of time called into which music is divided? § 8.

What are those portions of time, smaller than measures, called? § 9.

How many parts has double measure? Triple? Quadruple? Sextuple?

How do we mark the different parts of measures in music? What is that motion of the hand called?

How many motions or beats has double measure, or double time? Triple? Quadruple? Sextuple?

What is that character called which is used for separating measures?

NOTE. Observs the difference between a *bar* and a *measure*. Do not call a *measure* a *bar*.

On which part of the measure is double time accented? Triple? Quadruple? Sextuple?

CHAPTER III

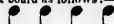
SINGING IN CONNECTION WITH BEATING TIME AND ACCENT.

§ 18. The teacher gives out a sound to the syllable *la* (as in father or in far) at a suitable pitch, say, E or F—first line or space, Treble clef, (disregarding the octave between male and female voices,) and after repeating it frequently, calling the attention of the school to it in various ways, requires those who feel *certain* that they can make the sound right, to imitate him; afterward he requires those who think it *probable* that they can make it right, to imitate; and, finally, the whole.

§ 19. The pupils are now required to beat and sing one *la* to each beat in different kinds of measure. Mind the accent.

§ 20. Beat Quadruple time, and sing one *la* to each beat.

After this has been done, the teacher may write on the black board as follows:—



He then points and says,—

The characters I have written represent the sounds we have sung; they are called notes. Notes represent the length of sounds. Made in this form, they are called Quarter notes, or Quarters (Crotchets.)

NOTE. The names Crotchets, Minims, &c., are given here, although it is strangely recommended to adhere to the more significant terms, Quarters, Halves, &c.

§ 21. A sound that continues as long as five quarters, is a whole sound. Exercise. The note representing a whole sound is made thus, *O* and is called a whole note. (Semibreve.)

§ 22. A sound that continues as long as two quarters is called a half sound Exercise.

The note representing a half sound is made thus, *p* and is called a half note. (Minim.)

§ 23. A sound that continues as long as three quarters is called Three-quarters. Exercise. The note representing this sound is a dotted half, thus: *p.*

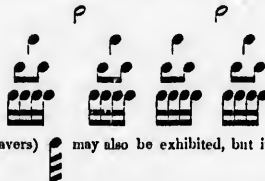
NOTE. Dotted a note adds one half to its length.

§ 24. Beat, and sing to each part of the measure, or to each beat, two sounds. Exercise

We now sing *eighths*; the note representing an *eighth* sound is made thus, *p* and is called an Eighth note. (Quaver.)

§ 25. Beat, and sing to each part of the measure, four sounds. Exercise. We now sing *sixteenths*; the note representing a *sixteenth* is made thus, *p* and is called a Sixteenth. (Semiquaver.)

§ 26. The teacher may now exhibit all the notes at one view, showing their relative length, thus:



§ 27. Thirtyseconds (Demisemiquavers) *p* may also be exhibited, but it is not necessary to exercise on them.

§ 28. Sometimes three notes are sung to one part of a measure, or in the usual time of two notes of the same kind. When this is done the figure 3 is placed over or under them thus, *3* or *3* and they are called Triplets Exercise on Triplets.

QUESTIONS.

By what characters do we represent the length of sounds?

How many kinds of notes are there in common use? *Ans.* Five.

What kind of a note is this *p*? (writing the note on the board)

INTRODUCTION TO THE SCIENCE OF MUSIC.

What kind of a note is this this this this this (64)

The teacher will question, &c., as to the comparative length of notes.

When three notes are sung to one part of the measure, what are they called? How marked?

CHAPTER IV.

VARIETIES OF MEASURE.

§ 29. There are different varieties of Double, Triple, Quadruple, and Sextuple time, obtained by the use of different notes on each part of the measure. Each variety of time is designated by figures, expressive of the contents of a measure, placed at the beginning of a piece of music.

§ 30. If the parts of quadruple measure are expressed by *quarters*, the measure is called *four-four* measure, and is thus marked:



NOTE. The characters and are often used to denote quadruple and double measure. It is, however, recommended to discard the use of them, and substitute numerals in all cases.

§ 31. If the parts of quadruple measure are expressed by *halves*, the measure is called *four-two* measure, and is thus marked:

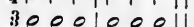
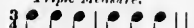


§ 32. In the same manner let the teacher illustrate all the varieties of measure in common use, as in the following examples:

Double Measure.



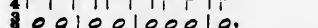
Triple Measure.



Sextuple Measure.



EXAMPLES.



§ 33. Different kinds of notes may also occur in the same measure, as in the following examples:



QUESTIONS.

How are different varieties of measure obtained? § 29.

By what do we designate the different varieties of measure? *Ans.* By figures. What do the figures placed at the beginning of a piece of music express? *Ans.* The contents of each measure.

CHAPTER V.

RESTS.

§ 34. We are often required in music to count or beat certain parts of a measure, or a whole measure, or any number of measures, in silence. This is called *resting*, and the sign for it is called a *rest*.

§ 35. Each note has its corresponding rest, which is of equal length with the note it represents.

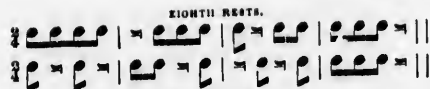
§ 36. EXAMPLE. Whole rest. Half rest. Quarter rest. Eighth rest. Sixteenth rest.

The teacher exhibits the rests upon the board.

§ 37. Rhythmical exercises with rests.

QUARTER RESTS.





QUESTIONS.

What is beating in silence called? What is that character called which requires us to beat in silence? How many kinds of rests are there in common use? Are those notes which are succeeded by rests to be sung shorter or longer than in other circumstances?

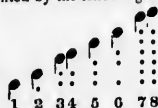
CHAPTER VI.
PART II. MELODY.

THE SCALE.

§ 38. Musical sounds may be *high* or *low*. Hence the necessity of that department in music called *MELODY*, which treats of the pitch of sounds.

§ 39. At the foundation of Melody lies a certain series of eight sounds, which is called the *SCALE*.

§ 40. The scale may be represented by the following notes; thus,



The teacher should write the above on the board.

§ 41. The sounds of the scale are known, or designated, by numerals; thus we speak of the musical sound, one, two, three, &c.

The teacher should point to the written scale by way of illustration.

§ 42. The teacher says, Listen to a sound which I will give you, and which we will consider as *one*.

§ 43. The teacher now sings one, two, to the syllable *la*, and requires the pupils to do the same.

QUESTIONS.

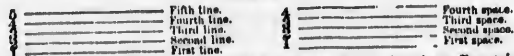
What is the second distinction made in musical sounds? What is that department called which is founded upon this distinction? Of what does Melody treat? What is that series of sounds called which lies at the foundation of Melody? How many sounds are there in the scale? How do we designate or speak of the sounds of the scale? *Ans.* By numerals.

CHAPTER VII.

STAFF, SYLLABLES, CLIPS, LETTERS, INTERVALS

§ 44. The scale is written on horizontal lines, and on the spaces between those lines. Five lines are commonly used for this purpose, which, together with the spaces, are called a *STAFF*.

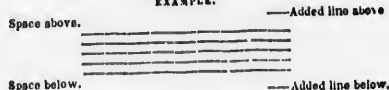
EXAMPLE.



§ 45. Each line and space of the staff is called a *degree*; thus the staff contains nine degrees, five lines and four spaces.

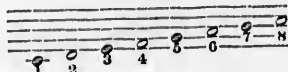
§ 46. If more than nine degrees are wanted, the spaces below or above the staff are used; also additional lines, called *ADDED LINKS*.

EXAMPLE.



§ 47. The sound one we will now write upon the first added line below the staff, two upon the space below, three upon the first line, and so on.

EXAMPLE.



§ 48. In singing, certain syllables are applied to each of the different sounds of the scale. To *one* is applied the syllable *do*, (pronounced doe); to *two*, *re*, (ray); to *three*, *mi*, (mee); to *four*, *fa*, (fab, a as in father); to *five*, *sol*, (sole); to *six*, *la*, (lah, a as in father); to *seven*, *si*, (seo); and to *eight*, *do*, again.

The scale is now sung ascending and descending with *la*, and also with the appropriate syllables.

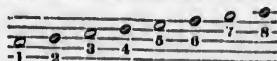
NOTE. These teachers who use seven syllables in solmization will omit section 49, and pass to section 50.

§ 49. In singing we apply certain syllables to the sounds of the scale, as follows:—To *one* we apply the syllable *fa*, (pronounced fab, a as in father); to *two*, *sol*, (sole); to *three*, *la*, (a as in father); to *four*, *fa*; to *five*, *sol*; to *six*, *la*; to *seven*, *mi*, (mee); and to *eight*, *fa*, again.

The scale is now sung both up and down with *la*, and also with the appropriate syllables.

INTRODUCTION TO THE SCIENCE OF MUSIC

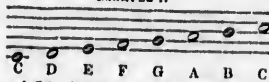
§ 50. We have written the sound *one* upon the added line below, but it is often placed upon the second space. The whole scale is then written thus—



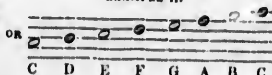
Practise as before

§ 51. The sounds of the scale are also named from the first seven letters of the alphabet, namely: A, B, C, D, E, F, and G.

EXAMPLE I.



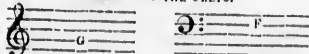
EXAMPLE II.



§ 52. When the scale is written as in the first example above, a character called the Treble Clef is used at the beginning of the staff. This is also called the G Clef, and fixes G upon the second line of the staff.

When the scale is written as in the second example above, a character called the Bass Clef is used at the beginning of the staff. This is also called the F Clef, and fixes F upon the fourth line of the staff.

EXAMPLE OF THE CLEFS.



§ 53. The distance or step from any one sound in the scale to another is called an INTERVAL.

§ 54. In the regular ascending and descending scales there are two kinds of intervals, namely: WHOLE TONES and HALF TONES.

§ 55. From one to two, and from two to three, are whole tones; from three to four is a half tone; from four to five, from five to six, and from six to seven, are whole tones, and from seven to eight is a half tone. Thus there are five whole tones and two semitones in the scale.

NOTE. It is very important that the pupils should become thoroughly acquainted with the scale, its numerals, letters, syllables, and intervals, before proceeding any further.

QUESTIONS.

What are those lines and spaces called on which the scale is written?
The teacher points and asks, Which line is this? Which space is this? &c.
What is each line and space of the staff called? How many degrees does the staff contain? When more than nine degrees are wanted, what is used?

The teacher should now write the scale upon the board both in the Treble and in the Bass Clef, and point as he asks the following or similar questions:—To which sound of the scale do I now point? The answer should be given by numerals. What syllable is applied to one? to two? &c. What letter is one? two? &c. What syllable is C? D? &c. What numeral is Do? Re? &c. What numeral is C? D? &c. What is the distance from any one sound of the scale to another called? An Interval. How many kinds of intervals are there in the scale? What are they called? How many whole tones? How many half tones? What is the interval from 1 to 2? from 2 to 3? from 3 to 4? &c.

CHAPTER VIII.

OF THE DIFFERENT SOUNDS OF THE SCALE.

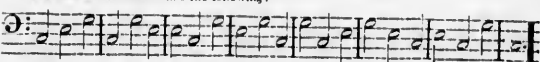
§ 56. Having become familiar with the scale in its regular progression, we must now learn to strike each sound separately, or in connection with any other sound. In order to do this, we must pay attention to each particular sound. We commence with *THREE* in connection with *ONE*.

§ 57. *THREE*. The pupils sing by syllables 1, 2, 3, and repeat *THREE* several times. After which the teacher should write lessons like the following, and require the whole to sing them.



§ 58. *FIVE*. The pupils sing 1, 2, 3, 4, 5—repeat 5. Sing 1, 3, 5, 1, 5, 3, 1, 2, 3, 5, 1, 5, 1, 3, 5, 3, 1, &c. The teacher sings similar successions to the syllable *la*; the pupils determine what they are, and answer by numerals.

The teacher writes lessons like the following:—



§ 59. *EIGHT*. Sing the scale and prolong 8. Sing 1, 3, 5, 8. Sing these four sounds in the following order:—

1 3 5 8	3 1 5 8	5 1 3 3	8 1 3 5
1 3 8 5	3 1 8 5	5 1 8 3	8 1 8 5
1 5 3 8	3 5 1 8	5 3 1 8	8 5 1 3
1 5 8 3	3 5 8 1	5 8 1 3	8 5 8 1
1 8 3 5	3 8 1 5	5 8 1 3	8 5 1 3
1 8 5 3	3 8 5 1	5 8 3 1	8 5 3 1

The teacher writes examples with 1 3 5 8 in one and two parts.

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EXAMPLE IN TWO PARTS.

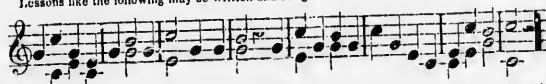


In singing the above and similar lessons, let the male and female voices be formed into separate classes, and sing each of the parts alternately.

§ 60. SEVEN. Sing the scale and prolong 7. Seven naturally leads to 8, or after 7 we naturally expect to hear 8. It is perfectly easy to sing 7 in connection with 8, or immediately succeeding to 8. In order, therefore, to strike 7 correctly, and separately, we must think of 8. This will serve as a guide to 7.

§ 61. The teacher gives out similar lessons to the following: 5 8 7 8, 3 8 7 8, 1 8 7 8, 1 8 8 7, 3 5 8 7, 1 5 8 7, 1 8 7, 3 8 7, 5 3 7, &c. Also, 1 7, 3 7, 5 7, &c.

Lessons like the following may be written and sung in one or two parts.



§ 62. FOUR. Sing the scale and dwell on 4. Four naturally leads to 3, as 7 does to 2. Three, therefore, is the guide to 4.

§ 63. The teacher gives out, 1 3 4, 5 3 4, 8 3 4, &c., also 1 4, 5 4, 8 4, &c.

EXAMPLE.



§ 64. TWO. One or three will either of them guide to two.

EXAMPLE.



§ 65. SIX. Sing the scale and prolong 6. Five will guide to 6.

EXAMPLE.



NOTE. The teacher will spend more or less time upon the foregoing chapter, according to circumstances. It is however quite important; and if sufficient time be spent upon these exercises, the easier will all that follows be acquired.

QUESTIONS.

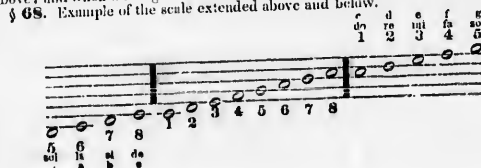
When we have learned the scale in its regular progression, and when we desire to learn each sound separately, with what do we commence in connection with one? *Ans.* Three. Sing one. Sing three. What sound do we take after one and three? *Ans.* Five. Sing one. Sing three. Sing five. What sound do we take next? *Ans.* Eight. (Sing as before.) What sound do we take after eight? *Ans.* Seven. What is the distance from seven to eight? To what does seven naturally lead—or what does the ear naturally expect after seven? *Ans.* Eight. *Ans.* Eight. (Practise.) After one, three, five, eight, and seven, what sound do we take? *Ans.* Four. To what does four naturally lead? *Ans.* Three. What is the distance from three to four? What is the guide to four? (Practise.) After four what sound do we take? *Ans.* Two. (Question and practise.) After two what sound, &c. *Ans.* Six. (Question and practise.)

CHAPTER IX.

EXTENSION OF THE SCALE AND CLASSIFICATION OF THE DIFFERENT KINDS OF VOICE.

§ 66. We have thus far become acquainted with the scale of eight sounds; but, generally, every one has a greater compass of voice than is required to sing the scale, and can extend it upward above eight; or downward, below one.

§ 67. When we sing above eight, we consider eight as one of a new scale above; and when we sing below one, we consider one as eight of a new scale, below.



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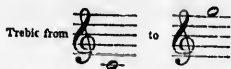
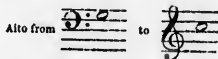
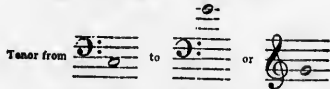
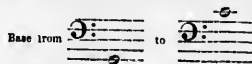
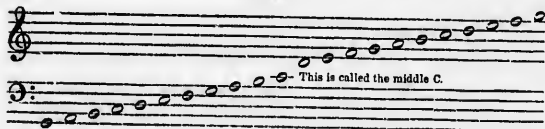
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QUESTIONS.

When we sing higher than the scale, what do we consider eight? When we sing lower than the scale, what do we consider one? What letter is applied to one of the upper scale? To two? &c. What syllable? So also question with respect to the lower scale.

§ 69. The human voice is naturally divided into four classes, namely, lowest male voices, or **BASE**; highest male voices, or **TENOR**; lowest female voices, or **ALTO**; highest female voices, or **TREBLE**. Boys, before their voices change, also sing the **ALTO**.

EXAMPLE.



§ 70. Practise the foregoing example as follows. The Base commence with G, the lowest sound; at  they are joined by the Tenor, and both proceed to

gether to  Here the Alto unite, and the three parts sing together

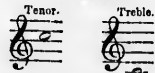
to  On this note the Base stops and the Treble begins. The Treble,

Alto, and Tenor go on to , when the Tenor stops; the Treble and Alto go

on to  Here the Alto stops, and the Treble goes on alone. In descending, let the several parts unite on that note on which they stopped in ascending, and stop on that note on which they commenced in ascending.

§ 71. The Treble or G Clef is commonly used for Tenor and Alto; but when used for Tenor it always denotes G an octave, or eight notes lower than when used for Treble.

EXAMPLE.



The same sound, or unison, namely: middle C is here represented by the Tenor Clef on the third space, and by the Treble Clef on the first added line below.

§ 72. The teacher should here explain the difference between the male and female voices, showing that the latter naturally sing an octave higher than the former. In order to prove this, let him give out the middle C as a pitch,

namely, , and require the female voices to imitate him. They will, in

almost all cases, sing an octave higher, namely, , unless they have been

already taught to distinguish between the two. To make it evident to them that they do sing an octave higher, the teacher should require them to dwell upon the

sound , while he, beginning with , sings the whole scale, ascending

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When he has done this, they will perceive that he now sings the same sound with them, or that his voice is in unison with theirs. It is important that this distinction should be clearly and practically understood.

See "Manual" Appendix for the Teacher, chap. 37.

QUESTIONS.

Into how many classes is the human voice naturally divided? What are the lowest male voices called? Highest? What are the lowest female voices called? Highest? What part do boys sing? Which Clef is used for Tenor and Alto? When the Treble Clef is used for Tenor, does it signify G an octave higher or lower than when used for Treble? What is the natural difference, or interval, between male and female voices?

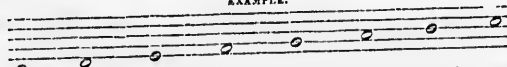
CHAPTER X.

CHROMATIC SCALE.

§ 73. Let the teacher write the scale on the board, and review what was said in chap. vii, by asking questions similar to those found at the end of that chapter.

In writing the scale, leave room between the whole tone intervals for inserting the semitones.

EXAMPLE.

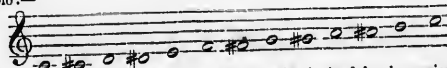


§ 74. Between any two sounds, a tone distant from each other, as from one to two, &c., another sound may be sung. Thus all the whole tones may be divided, and a scale be formed of semitones only, called the CHROMATIC SCALE.

§ 75. The semitone between any two sounds, a whole tone distant, may be obtained either by elevating the lower of the two, or by depressing the upper.

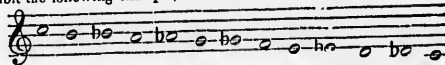
§ 76. In ascending, the semitones are usually obtained by elevation. The sign of elevation is made thus #, and is called a *sharp*. A note thus elevated is said to be *sharped*.

The teacher may now introduce the sharped notes, so as to present the following example:—



§ 77. In descending, the semitones are usually obtained by depression. The sign of depression is made thus b, and is called a *flat*. A note thus depressed is said to be *flatted*.

Exhibit the following example, in connection with the other.



§ 78. In speaking of the altered notes (sharped or flatted) by numerals, we always say, sharp one, sharp four, flat six, flat seven, &c.; but in speaking of them by letters, we say, C sharp, D sharp, E flat, B flat, &c.

§ 79. A sharped note naturally leads upward, or after a sharped note the ear naturally expects the next note above it; hence, the note above is always the guide to a sharped note.

§ 80. A flatted note naturally leads downward; hence the note below is always the guide to a flatted note.

§ 81. When a note is sharped, the syllable appropriated to it in solmization terminates in the vowel sound *e*—(as Do becomes when sharped, De; Rae becomes Re; Fa, Fe, &c.

§ 82. When a note is flatted, the syllable appropriated to it terminates in the vowel sound *a* (as in *fa*)—thus, Do becomes Da; Si Sa; La (lah) Lay, &c.

§ 83. When a sharped or flatted note is to be restored to its natural sound, the following character *n*, called a natural, is placed before it. A natural takes away the force of a flat or sharp.

QUESTIONS.

Which of the intervals of the natural scale (Diatonic) may be divided? *Ans.* The whole tones. What is that scale called which is formed wholly of semitones? In how many ways may the semitones be obtained? In ascending, how do we obtain the semitones? What is the sign of elevation called? In descending, how are the semitones obtained? What is the sign of depression called? Does a sharped note lead upward or downward? What note is the guide to a sharped note? What is the guide to sharp four? sharp two? &c. Does a flatted note lead upward or downward? What note is the guide to a flatted note? What is the guide to flat six? flat three? &c. When a note is sharped, with what vowel sound does the syllable applied to it terminate? What syllable is applied to sharp four? sharp six? &c. When a note is flatted, with what vowel sound does the syllable appropriated to it terminate? What syllable is applied to flat three? flat seven? &c. When a sharped or flatted note is to be restored, what character is used? What is the use of a natural?

CHAPTER XI.

TRANSPOSITION OF THE SCALE.

§ 84. In all our exercises, hitherto, we have taken C as one of the scale, or as the key note, or tonic. When C is thus taken for one, the scale is said to be in its

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natural position, the natural key being that of C. But any other letter may be taken as one of the scale; and when this is done, the scale is said to be transposed. Thus, if D be taken as one, the scale is said to be transposed to D, or to be in the key of D; if E be taken as one, the scale is said to be in E, &c.

§ 85. In the transposition of the scale, care must be taken to preserve the relative order of the tones and semitones; that is, from three to four, and from seven to eight, must always be semitones, and the rest whole tones, whatever may be the key.

KEY OF G; FIRST TRANSPOSITION BY SHARPS.

The teacher writes the scale in C, on the upper staff, on the board, and says:—

§ 86. We will now transpose the scale to G, or take five of the C scale as one of a new scale.

He writes the scale, beginning with G, on the lower staff, directly under the C scale, and then says:—

§ 87. We will now proceed to examine the G scale, and see if the semitones are right.

NOTE. In order to find out the proper interval from one sound to another, in the scale in any key, we must examine it by numerals: thus, from one to two must be a whole tone; from two to three a whole tone; from three to four a half tone, &c.; but in order to ascertain what is the actual interval from one sound to another, we must examine it by letters: thus, from B to D is a whole tone, &c.

EXAMINATION.

Ques. What must be the interval from one to two? Ans. A tone.

Ques. What is the interval from G to A? Ans. A tone.

Pointing at the same time to the letters on the C scale.

Thus we see the first interval is right.

Ques. What must the interval be from two to three? Ans. A tone.

Ques. What is the interval from A to B? Ans. A tone.

Pointing as before.

Ques. What must the interval be from three to four? Ans. A semitone.

Ques. What is the interval from B to C? Ans. A semitone.

Ques. What must the interval be from four to five? Ans. A tone.

Ques. What is the interval from C to D? Ans. A tone.

Ques. What must the interval be from five to six? Ans. A tone.

Ques. What is the interval from D to E? Ans. A tone.

Ques. What must the interval be from six to seven? Ans. A tone.

Ques. What is the interval from E to F? Ans. A semitone.

The teacher now observes,—Since the interval from six to seven must be a tone, and since from E to F the interval is but half a tone, we must sharp F, in order to preserve the proper order of the intervals in the scale of G. He writes a sharp before F, and pointing asks,—

Ques. What letter is seven now? Ans. F sharp.

Never allow the pupil to say F for F sharp or C for C sharp, &c. He proceeds.

Ques. What must be the interval from seven to eight? Ans. A semitone.

Ques. What is the interval from F# to G? Ans. A semitone.

§ 88. The teacher observes, In transposing the scale to G, we have found one sharp necessary, namely, before F. Instead of writing this sharp before every F which may occur in a piece of music in this key, it is placed once for all, at the commencement of the piece, on the letter altered. It is then called the SIGNATURE of the key. Thus one sharp, or F# is the signature of the key of G. When there is neither flat nor sharp in the signature, it is said to be natural: it is then the signature to the key of C.

§ 89. A sharp or flat in the signature affects all the notes on the letter on which it is placed; not only those which are written on the same degree of the staff, but also those which are written an octave higher or lower.

§ 90. The scale being now transposed, the numerals and syllables applied to it have all changed their places; but the letters remain as before, with the exception that F# is substituted for F.

§ 91. In the transposition of the scale from C to G, it is carried a fifth higher or a fourth lower. Thus, a fifth above is the same thing as a fourth below.

Explain and illustrate

QUESTIONS.

When the scale is in its natural position, what letter is one?

Where any other letter than C is taken as one, what is said of the scale? Ans. It is transposed.

In transposing the scale, of what must we be particularly careful? Ans. The order of the intervals.

In transposing the scale to G, what sound is it necessary to alter? Ans. Four. What must we do to it? Ans. Sharp it. What does the sharp fourth become in the new key? Ans. Seven.

What is the signature to the key of G? Ans. F#. Why is F# necessary in the key of G? Ans. To preserve the relative order of the intervals.

What is the signature to the key of C? Ans. Natural.

How much higher is the key of G than that of C? How much lower is the key of G than that of C?

NOTE. Tunes in the key of G, whose rhythmical construction is not too difficult, may now be introduced and practised.

KEY OF D; SECOND TRANSPOSITION BY SHARPS.

§ 92. The key of D is examined in connection with that of G, in the same manner as was G with that of C. A new sharp will be found necessary, namely, on C, which having been found as before, the teacher removes it to the signature, and then presents to the school the key of D with two sharps.

QUESTIONS.

In transposing the scale from G to D, what sound must we alter? Ans. Four. What must we do with it? Ans. Sharp it. What does the sharp fourth become

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in the new key? *Ans.* Seven. What is the signature to the key of D? *Ans.* Two sharps. What letters are sharped? *Ans.* F and C. Why are these sharps necessary in the key of D? *Ans.* To preserve the proper order of tones and semitones in the scale. How much higher is the key of D than that of G? How much lower? *Ans.* Tunes in the key of D may now be introduced.

KEY OF A; THIRD TRANSPOSITION BY SHARPS.

§ 93. Examine the key of A with that of D; and investigate the scale by the same process as before.

Questions after the same manner as at § 92.

§ 94. It will be perceived, that if the fifth of any key, natural, or with sharps introduce tunes in A.

§ 94. It will be perceived, that if the fifth of any key, natural, or with sharps introduce tunes in A.

KEY OF E; FOURTH TRANSPOSITION BY SHARPS.

§ 95. Examine the key of E in connection with that of A, and proceed as before.

Questions after the same manner as at § 92.—Sing tones in E.

§ 96. It is not necessary to proceed further in the transposition of the scale by sharps, as others very seldom occur.

CHAPTER XII.

KEY OF F; FIRST TRANSPOSITION BY FLATS.

§ 97. In the transposition of the scale, we have hitherto always taken five as one of a new key; we will now take four as such.

§ 98. The teacher writes the C scale on the upper staff, and the F scale (without the signature) below it, and investigates as before. It will be found that from three to four is a whole tone; and a flat must be introduced on seven, of the C scale on B, in order to preserve the relative order of tones and semitones in the new key of F.

§ 99. The teacher may explain in relation to this transposition after the same manner as at § 88.

§ 100. In the transposition of the scale from C to F, it is carried a fourth higher, or a fifth lower; thus a fourth above is the same as a fifth below.

QUESTIONS.

In transposing the scale from C to F, what sound must we alter? *Ans.* Seven. What must we do with seven? *Ans.* Flat it. What does the flat seventh become in the new key? *Ans.* Four. What letter is seven in the key of C? *Ans.* B. What letter is four in the key of F? *Ans.* Bb. What is the signature to the key of F? *Ans.* One flat. What letter is flatted? *Ans.* B. Why is Bb necessary in

the key of F? How much higher is the key of F than that of C? How much lower? Tunes in F may be introduced.

KEY OF Bb; SECOND TRANSPOSITION BY FLATS.

§ 101. The fourth from F (Bb) is taken as one; and the scale investigated as before. They will find that E, the seventh in the key of F, must be flatted. Questions as at § 100.—Sing tones in Bb.

KEY OF Eb; THIRD TRANSPOSITION BY FLATS.

§ 102. In examining the scale in Eb, it will be found necessary to flat A. Questions after the same manner as at § 100.

§ 103. If the fourth of any key (natural, or with flats in the signature) be taken as one of a new key, a new flat must be introduced, namely, on the seventh; which flat seventh becomes four in the new key. Introduce tunes in Eb.

KEY OF Ab; FOURTH TRANSPOSITION BY FLATS.

§ 104. In examining the scale in Ab, it will be found necessary to flat D. Questions after the same manner as at § 100.—Sing in Ab.

§ 105. Further transposition by flats is unnecessary. Others, however, may be exhibited and explained, if the teacher thinks proper. For further remarks and illustrations, see "Manual."

CHAPTER XIII.

MODULATION INTO RELATIVE KEYS.

§ 106. Preparatory exercises.

1. The scholars sing the C scale; then assume two as one of another scale, which they also sing through; then three; then four, and so on. A scale is formed upon each, as far as the voice extends.
2. They take eight, seven, six, &c., as five, and complete the scale, ascending and descending.
3. Similar exercises should be practised, until the scholars can immediately take any sound which is given them, and consider it as any other sound, and from that form the scale, upward or downward.

§ 107. When, in a piece of music, the scale is transposed, such change is called MODULATION.

FIRST MODULATION, OR FROM ONE TO FIVE.

From C to G.

§ 108. What is the signature to the key of C? What is the signature to the key of G?

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What is F in the G scale? *Ans.* Seven.

To what does F# lead? *Ans.* To G.

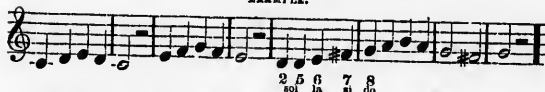
§ 109. F# is the NOTE OF MODULATION from the key of C to that of G. The sharp fourth is always the note of modulation from any key to its fifth.

QUESTIONS. What is the note of modulation from C to G? From D to A? From A to E? From F to C? &c.

§ 110. When modulation occurs, the melodic relations of the sounds, and often the syllables, applied in solmization, must be changed according to the new key.

§ 111. When a modulation occurs from C to G, C appears no longer as one; but, according to the G scale, as four; A as two; D as five, &c.

EXAMPLE.



§ 112. RULE 1. If several notes, on the same degree, occur before the note of modulation, the change is most conveniently made on the last.

See the above example, where the second note on D is changed to five.

§ 113. RULE 2. If no two notes, on the same degree, precede the note of modulation, the change should be made on a note somewhat longer than the rest.

EXAMPLE.



§ 114. RULE 3. If long notes are not to be found on which the change can be made, we must quickly regard the second or third note, before the note of modulation, as belonging to the coming key.

EXAMPLE.



NOTE. The teacher will be able to point out numerous examples, as they occur in almost every piece of music.

A

SECOND MODULATION, OR FROM C to F.

§ 115. What is the signature to the key of C?

What is the signature to the key of F?

What is Bb in the F scale? *Ans.* Four

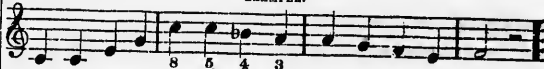
§ 116. Bb is the NOTE OF MODULATION, from the key of C to that of F. The flat seventh is always the note of modulation from any key to its fourth.

QUESTIONS. What is the note of modulation from C to F? From F to Bb? From G to C? &c.

§ 117. See § 110.

§ 118. When a modulation occurs from C to F, C appears no longer as one; but, according to the F scale, as five, D as six, &c.

EXAMPLE.



§ 119. Rules the same as at § 112, 113, 114.

§ 120. These two modulations are the most common. It is not thought necessary to speak of others in this place. Further remarks may be found in the "Manual."

§ 121. In such changes as usually occur in Psalmody, extending only to one or two measures, it is not advisable to make any change of syllables, but merely to alter the termination of the note of modulation; but in longer pieces, or where the change is continued for some time, not only that part which has the note of modulation, but also the other parts, should adopt the solmization of the new key.

QUESTIONS.

When the scale is transposed, what is such change called? What is the most common modulation? *Ans.* From one to five. What the next? *Ans.* From one to four.

When modulations occur, what must be done with the syllables? *Ans.* Changed according to the new key.

CHAPTER XIV.

MINOR SCALE

§ 122. Hitherto we have sung *semitones* between three and four, and between seven and eight, and this is the order in which they must always occur in the natural scale. But there is another scale, not natural, but artificial, in which the *semitones* are differently placed.

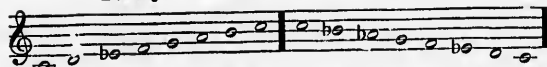
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EXAMPLE.

Minor Scale.

Ascending.

Descending.



§ 123. The teacher should sing the Minor scale slowly, carefully, and repeatedly, until the pupils can tell him what sound he flats in ascending, and what sounds he flats in descending; and where the semitones occur.

§ 124. In ascending (Minor scale) the *third* is flatted; in descending, the *seventh, sixth, and third* are flatted.

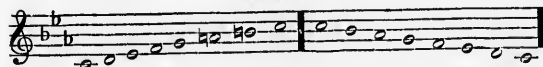
§ 125. In ascending (Minor scale) the semitones occur between two and three, and seven and eight; in descending, between six and five, and three and two.

§ 126. This scale is called the *MINOR SCALE* or *MODE*, (by the Germans *moll*, soft,) because it moves on more softly and gently than the other which we have hitherto practised, and which is called the *MAJOR SCALE*, or *MODE*, (by the Germans, *dur*, hard.)

See "Manual," § 449.

§ 127. Instead of marking the flatted sounds of the Minor C scale, one by one, with flats, as in the above example, we mark them in the signature.

EXAMPLE.



§ 128. As six and seven are not flatted in ascending, we are now obliged to alter these two sounds from the signature, by the sign of elevation; in this case a natural.

§ 129. It will be perceived that Eb Major has the same signature as C Minor, namely, three flats.

§ 130. Every Minor scale has the same signature as the Major scale, which is based on its third. Hence these two are said to be related. C Minor is the *relative Minor* of Eb Major; and Eb Major is the *relative Major* of C Minor.

§ 131. The letters and syllables are the same in the relative modes, but the numerals are changed. Thus, the syllable *Do* is applied to Eb in both cases, although it is *one* in the Major, and *three* in the Minor mode.

§ 132. If the signature is three flats, the music may be either in Eb Major, or C Minor. In which of the two it is, however, can only be known by an examina-

tion of the scale or chords, or by the ear, which, when practised, immediately distinguishes the one from the other.

§ 133. If the Minor scale is practically understood in C, it will be easy to transpose it to any of the other letters. Some of the most common Minor modes should be written up on the board, examined, and practised.

QUESTIONS.

In the ascending Minor scale, what sound is flatted?

In descending?

In the ascending Minor scale, where is the first semitone?

Ans. Between two and three. Where the second?

In descending, where is the first semitone found?

Ans. Between six and five. Where the second?

What two sounds of the ascending Minor scale must be altered from the signature? *Ans.* Six and seven. What must be done to them? *Ans.* They must each be raised a semitone.

What is the relative Major scale to C Minor? To D? To E? &c.

What is the relative Minor scale to C Major? To G? To D? &c.

What syllable is applied to one in the Major mode? In the Minor? &c.

Which mode is the most common, Major or Minor? *Ans.* Major.

Which is the most brilliant or lively? Which is the most mournful? Which best expresses joy or praise? Which best expresses sorrow, grief, penitence?

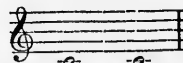
CHAPTER XV.

INTERVALS.

§ 134. We have hitherto spoken of the intervals of a tone and semitone, but there are also other intervals, namely, seconds, thirds, fourths, fifths, &c.

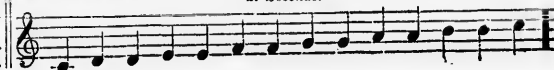
EXAMPLES.

1. Unison.



NOTE. Although the unison is not strictly an interval, yet, in the theory of music, it is spoken of and treated as one.

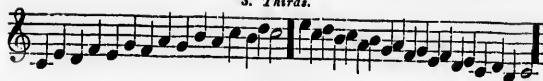
2. Seconds.



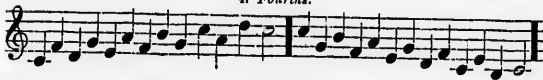
INTRODUCTION TO THE SCIENCE OF MUSIC.

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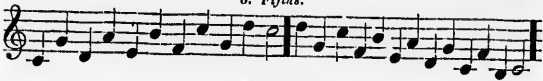
3. Thirds.



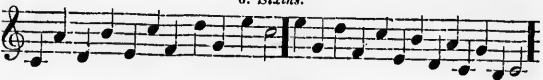
4. Fourths.



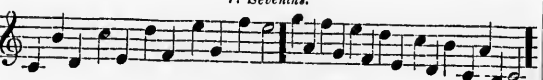
5. Fifths.



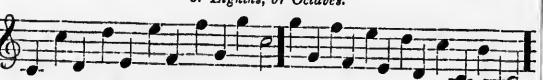
6. Sixths.



7. Sevenths.



8. Eighths, or Octaves.



N. B. Practise all the above.

QUESTIONS. What is the interval from one to two called? From two to three? &c. From one to three? &c. From one to four? &c., &c.

§ 135. Major and Minor intervals.

SECONDS. A second, including a *semitone*, is called a *MINOR second*; a second, including a *whole tone*, is called a *MAJOR second*.

NOTE. The teacher writes the scale on the board, points, and questions.

What is the second from C to D? *Ans. Major.* From D to E? *Ans. Major.* From E to F? *Ans. Minor, &c.*

THIRDS. An interval, including a *tone* and a *semitone*, is called a *MINOR third*; one including *two tones* is called a *MAJOR third*. Questions as before.

FOURTHS. An interval, including *two tones* and a *semitone*, is called a *PERFECT fourth*; one including *three tones*, a *SHARP fourth*. Questions as before.

FIFTHS. An interval, including *two tones* and *two semitones*, is called a *FLAT fifth*; one including *three tones* and a *semitone*, a *PERFECT fifth*. Illustrations and questions.

SIXTHS. An interval of *three tones* and *two semitones* is called a *MINOR sixth*; one of *four tones* and a *semitone*, a *MAJOR sixth*. Questions, &c.

SEVENTHS. An interval of *four tones* and *two semitones* is called a *FLAT or MINOR seventh*; one of *five tones* and a *semitone*, a *SHARP or MAJOR seventh*. Questions.

OCTAVES. All the octaves are equal, including *five tones* and *two semitones*.

§ 136. If the lower note of any *Minor* interval be depressed, or the upper one elevated, the interval becomes *Major*.

§ 137. If the lower note of any *Major* interval be elevated, or the upper one depressed, the interval becomes *Minor*.

§ 138. If the lower note of any *Major* interval be depressed, or the upper note elevated, there arises a *SUPERFLUOUS or EXTREME SHARP* interval.

§ 139. If the lower note of any *Minor* interval be elevated, or the upper note depressed, there arises a *DIMINISHED, or EXTREME FLAT* interval.

For further examples and illustrations, see "Manual"

CHAPTER XVI.

PASSING AND SYNCOPATED NOTES, AND MISCELLANEOUS CHARACTERS.

§ 140. *Passing notes.* When notes are introduced which do not properly belong to the harmony or chord, they are called *PASSING NOTES*.

§ 141. When passing notes *follow* the essential notes, they are called *AFTER NOTES*.

§ 142. When passing notes *precede* the essential notes, they are called *APPROPRIATIONS*.

EXAMPLE.

	After notes.	Appoggiatures
Written		
Performed.		

§ 143. *Syncopated notes.* When a note commences on an unaccented, and is continued on an accented part of a measure, it is called a *syncopated note*.

§ 144. *Pause.* When a note is to be prolonged beyond its usual time, a character called a *PAUSE* is placed over or under it. Example: 

§ 145. *Staccato.* When singing is performed in a short, pointed, and articulate manner, it is said to be *staccato*.



§ 146. *Legato.* When singing is performed in a smooth, gliding manner, it is said to be *legato*.

NOTE. The distinction between *Staccato* and *Legato* is very important, and should be well and practically understood.

§ 147. *Tie.* A character called a *TIE* is used to show how many notes are to be sung to one syllable. The same character is often used to denote *Legato* style. Example: 

§ 148. *Repeat.* Dots across the staff require the repetition of certain parts of the piece.

EXAMPLE.



Question on this chapter.

CHAPTER XVII

PART III. DYNAMICS.

§ 149. Musical sounds may be either soft or loud. From this fact, in the nature of musical sounds, arises the necessity of the third department in the elements of music, called *DYNAMICS*, which treats of the *force* or *strength* of sounds.

§ 150. A sound, be it loud or soft, must still be of a good quality. It must never be so soft, or so loud, as to injure the quality of tone.

DYNAMIC DEGREES.

§ 151. *Mezzo.* A sound produced by the ordinary exertion of the organs is a *medium* or *middle* sound: it is called *mezzo*, and is marked *Mf*.

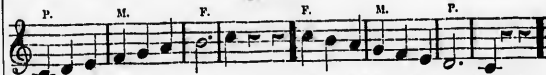
§ 152. *Piano.* A sound produced by some restraint of the organs is a soft sound; it is called *piano*, (pronounced *peano*), and is marked *P*.

§ 153. *FORTE.* A sound produced by a strong or full exertion of the organs is a loud sound; it is called *forte*, and is marked *F*.

§ 154. *Mezzo, Piano, and Forte* are Italian words, which, by long usage, have become technical terms in music, and are used by all nations.

§ 155. Applications of the three principal Dynamic degrees to the scale.

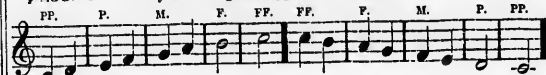
EXAMPLE.



§ 156. *PIANISSIMO.* If a sound is produced by a very small, but careful exertion of the organs, softer than *piano*, yet so loud as to be a good audible tone, it is called *PIANISSIMO*, (pronounced *peanissimo*), and is marked *PP*.

§ 157. *FORTISSIMO.* If a sound is delivered with a still greater exertion of the organs than is required for *Forte*, but not so loud as to degenerate into a scream, it is called *FORTISSIMO*, and is marked *FF*.

§ 158. The five Dynamic degrees, applied to the scale:



See further exercises, &c., in "Manual."

CHAPTER XVIII

DYNAMIC TONES.

§ 159. *ORGAN TONE.* A tone which is commenced, continued, and ended with an equal degree of force, is called an *ORGAN TONE*.

NOTE. The organ tone should be exclusively practised in the first stages of a musical education. It is difficult to acquire a firm, steady, equal tone. Until this is acquired the pupil should not attempt any other Dynamic tone.

§ 160. *CRESCENDO.* A tone commencing soft and increasing to loud is called a *CRESCENDO* TONE; and is marked *cres.* or .

§ 161. *DIMINUENDO.* A tone commencing loud and gradually diminishing to soft is called a *DIMINUENDO* TONE; and is marked *dim.* or .

§ 162. *SWELL.* A tone consisting of a union of *Crescendo* and *Diminuendo* is called a *SWELLING* TONE, or a *SWELL*. It is marked .

§ 163. *Crescendo, Diminuendo, and Swell*, are not only applied to individual tones, but also to passages in music.

Sing the scale in *Crescendo, Diminuendo, and Swelling tones*.

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§ 164. **PRESSURE TONE.** If a single short sound is sung with a very sudden, forcible *Crescendo*, or *Swell*, there arises the **PRESSURE TONE**—marked < or >>. It is often applied to syncopated passages.

§ 165. **EXPLOSIVE TONE.** A single short sound which is struck suddenly, with very great force, and instantly diminished, is called an **EXPLOSIVE TONE**. It is marked >, or *fx.* (*forzando*), or *sf.* (*sforzando*).

Practise the explosive tone to the syllable *Hah*, as in the following example.



The practice of this tone is calculated to give great power and strength to the voice.

§ 166. **EXPRESSION.** The proper application of Dynamics to music constitutes essentially that which is usually called **EXPRESSION**. Dynamics should be much practised; no other exercises have such a powerful tendency to bring out, strengthen, and improve the voice.

See "Manual," for more particular instructions.

CHAPTER XIX.

EXPRESSION OF WORDS, IN CONNECTION WITH SOUNDS, AND MISCELLANEOUS DIRECTIONS.

§ 167. Besides the Dynamic designations of the last chapter, vocal expression depends essentially on Articulation, Accent, Pause, and Emphasis.

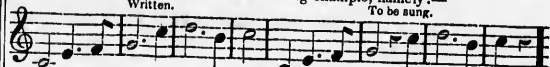
§ 168. **VOWEL SOUNDS.** The vowel sounds only should be sustained in singing. It is on these alone that the voice should dwell. They should be delivered with accuracy, and carefully prolonged, without being changed. To insure this, the organs of sound should be immovably fixed from the beginning to the end of a sound; not the least change should be allowed in the position of the lips, teeth, tongue, or throat; nor indeed of the head or body.

§ 169. **CONSONANTS.** Articulation is almost entirely dependant on the consonants. These should, therefore, receive very particular attention, and be delivered or articulated very quickly, smartly, forcibly, distinctly, and with the greatest precision. The neglect of a careful utterance of the consonants is a principal cause of indistinctness in singing.

§ 170. **ACCENT.** Accent is as important in singing as in speaking. If the poetry be regular in its construction, and is properly adapted to the music, the accentuation of the two will correspond. If otherwise, that of the former must, in general, be attended to, and the musical accent made to conform to it.

§ 171. **PAUSE.** Pauses, both grammatical and rhetorical, are also essential to good singing. In general, when necessary, they must be obtained, not by a pause

in the time, the computation of which should be regularly carried on, but by shortening the preceding note; as in the following example, namely:—



Joy to the world—the Lord is come! Joy to the world—the Lord is come!

§ 172. **EMPHASIS.** Emphatic words should be given with a greater or less degree of the explosive tone, (*sf.*) without reference to rhythmical accent. In common psalmody its application is often very difficult, from a want of a proper adaptation of the poetry to the music, or appropriateness of one to the other. The effect of Emphasis may often be increased by a momentary pause.

§ 173. **OPENING OF THE MOUTH.** The mouth should, in general, be so far opened as to admit the end of the fore finger freely between the teeth. Singers do not usually open their mouths sufficiently wide to give a free and full passage to the sound.

§ 174. **TAKING BREATH.** (1) In taking breath make as little noise as possible.

(2) Let it be done quickly, and without any change in the position of the mouth.

(3) Never breathe between the different syllables of the same word.

(4) When several notes come together, to one syllable, do not breathe between them, except in long running passages, or divisions where it cannot be avoided.

(5) Words which are intimately connected in sense, as the article and its noun, or the preposition and its noun, should not be separated by taking breath.

(6) The practice of breathing at a particular part of the measure, or of rhythmical breathing, should be avoided.

(7) Take breath no more frequently than is necessary.

(8) Exercises on the explosive tone (*fx.*) will greatly assist in acquiring the art of taking breath.

§ 175. **QUALITY OF TONE.** The most essential qualities of a good tone are purity, fullness, firmness, and certainty.

(1) A tone is **PURE**, or clear, when no extraneous sound mixes with it; **IMPURE**, when something like a hissing, screaming, or huskiness is heard. Impurity is usually produced by an improper position of the mouth.

(2) A tone is **FULL**, when it is delivered in a free and unconstrained use of the appropriate organs of sound. A tone is **FAINT**, when it is produced by a careless or negligent use of the organs.

(3 and 4) A tone is **FIRM** and **CERTAIN**, which, being correctly given, is held steadily, without change; and which seems to be perfectly under the control of the performer. Hence the following are faults, namely:—

(1) Striking below the proper sound and sliding up to it, as from *five* to *eight*, &c.

(2) A wavering, or trembling of the voice.

(3) A change just at the close of the tone, produced by a careless relaxation of the organs, which should always be held firm and immovable in their proper position until the sound ceases.

EXPLANATION OF MUSICAL TERMS

Adagio (or *Ado.*) signifies the slowest time.

Al libitum, at pleasure.

Affettuoso, in a style of execution adapted to express affection, tenderness, supplication, and deep emotion.

Allegro, a brisk and sprightly movement.

Allegretto, less quick than *Allegro*.

Alto, Counter, or high Tenor.

Amoroso, in a soft and delicate style.

Andante, with distinctness. As a mark of time, it implies a medium between the *Adagio* and *Allegro* movements.

Andantino, quicker than *Andante*.

Anthem, a musical composition set to sacred prose.

A tempo, in time.

Bass, the lowest part in harmony.

Bis, this term denotes a repetition of a passage in music.

Cantabile, elegant, graceful, melodious.

Canto, song; or, in choral compositions, the leading melody.

Chorus, a composition or passage designed for a full choir.

Chromatic, a term given to accidental semitones.

Con furia, with boldness.

Crescendo, *Cres.*, or < , with an increasing sound.

Con spirito, with spirit.

Da Capo, or *D. C.*, close with the first strain.

Diminuendo, *Dim.*, or > , with a decreasing sound.

Dirge, a piece composed for funeral occasions.

Divoto, in a solemn and devout manner.

Duetto, or *Duet*, music consisting of two parts.

Dolce, sweetness, softness, gentleness, &c.

Espressivo, with expression.

Forte, strong and full.

Fortissimo, very loud.

Fugue, or *Fuge*, a piece in which one or more of the parts lead, and the rest follow in different intervals of time

Forzando, [or *fx.*] the notes over which it is placed are to be boldly struck with strong emphasis.

Giusto, in an equal, steady, and just time.

Grave, *Gravemente*, deep emotion.

Grazioso, graceful; a smooth and gentle style of execution, approaching to piano.

Harmony, an agreeable combination of musical sounds, or different melodies, performed at the same time.

Interlude, an instrumental passage introduced between two vocal passages.

Interval, the distance between any two sounds.

Largo, somewhat quicker than *Grave*.

Larghetto, not so slow as *Largo*.

Legato, signifies that the notes of the passage are to be performed in a close, smooth, and gliding manner.

Lento, *Lentement*, slow.

Melody, an agreeable succession of sounds.

Mezza voce, with a medium fulness of tone.

Mezza, half, middle, mean.

Moderato, between *Andante* and *Allegro*.

Oratorio, a species of musical drama, consisting of airs, recitatives, duets, trios, choruses, &c.

Overture, in dramatic music, is an instrumental strain, which serves as an introduction.

Orchestra, the place or band of musical performances.

Pastorale, a composition generally written in measure of 6-4 or 6-8, the style of which is soothingly tender, and delicate.

Piano, or *Pia.*, soft.

Pianissimo, *Pianiss.*, or *PP.*, very soft.

Pomposo, grand, dignified.

Presto, quick.

Prestissimo, very quick.

Quartetto, a composition consisting of parts, each of which occasionally takes the leading melody.

Quintetto, music composed in five parts, each of which occasionally takes the leading melody.

Recitative, a sort of style resembling speaking.

Ripieno, full.

Sempre, throughout; as *sempre piano*, soft throughout.

Soprano, the treble or higher voice part.

Sostenuto, sustaining the sounds to the utmost of their nominal length.

Staccato, the opposite to *Legato*; requiring a short, articulate, and distinct style of performance.

Stelliano, a composition written in measure of 6-4 or 6-8, to be performed in a slow and graceful manner.

Soave, agreeable, pleasing

Soto Voce Dolee, with a sweetness of tone.

Spirituoso, with spirit.

Solo, a composition designed for a single voice or instrument.

Vocal solos, duets, &c. in modern music, are usually accompanied with instruments.

Subito, quick.

Symphony, a passage to be executed by instruments, while the vocal performers are silent.

Tempo, turn.

Tasto Solo, denotes that the movement should be performed with no other chords than unisons and octaves.

Trio, a composition for three voices.

Tutti, all, all together.

Veloce, quick.

Vigoroso, with energy.

Versé, one voice to a part.

Vivace, in a brisk and lively manner.

Volte, turn over.

THE CANADIAN CHURCH HARMONIST.

HYMN 540.

Old Hundred. L. M.

LUTHER.

Musical score for the hymn "Old Hundred" (L. M.). The score is written for four voices: Tenor, Alto, Soprano, and Bass. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: "Be-fore Je-ho-vah's awful throne, Ye nations bow with sacred joy; Know that the Lord is God a-lone, He can cre-ate, and he destroy."

TENOR.

ALTO

SOPRANO.

BASS.

Be-fore Je-ho-vah's awful throne, Ye nations bow with sacred joy; Know that the Lord is God a-lone, He can cre-ate, and he destroy.

Daisy Hill. L. M.

FAWCETT.

The first system of the musical score for 'Daisy Hill' consists of four staves. The top two staves are for the vocal melody in G major (one sharp) and 4/4 time. The bottom two staves are for the organ accompaniment. The lyrics 'Praise ye the Lord! 'tis good to raise Your hearts and voi - ces in his praise: His na - ture and his' are written below the vocal staves.

Praise ye the Lord! 'tis good to raise Your hearts and voi - ces in his praise: His na - ture and his

The second system of the musical score continues the piece. It features four staves. The vocal melody is on the top two staves, and the organ accompaniment is on the bottom two staves. Dynamics include piano (*p*) and forte (*f*). The lyrics 'works in - vite To make this du - ty our de - light, To make this du - - ty our de - light.' are written below the vocal staves. The organ part is labeled 'Organ.' and the vocal part is labeled 'Voice'.

works in - vite To make this du - ty our de - light, To make this du - - ty our de - light.

Organ. Voice

Mamre. L. M.

HANDEL.

23

and his

de - light.

1 Come, Sa - viour, Je - sus, from a - - bove! As - sist me with thy heav'n - ly grace;

Emp - ty my heart of earth - ly love, And for thy - self pre - pare the place.

Hannathon. L. M.

1 Praise ye the Lord! 'tis good to raise Your hearts and voi - ces in his praise :

His na - ture and his works in - vite. To make this dn - - ty our de - light.

Melcombe. L. M.

WEBBE.

25

1 Thou Lamb of God, thou Prince of Peace, For thee my thirst - y soul doth pine ;

This system contains the first four staves of the hymn. The first staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The second staff is a treble clef with a key signature of one flat and a common time signature. The third staff is a treble clef with a key signature of one flat and a common time signature. The fourth staff is a bass clef with a key signature of one flat and a common time signature. The lyrics are written below the staves, with a '1' at the beginning of the first line.

My long - ing heart im - plores thy grace ; O make me in thy like - ness shine !

This system contains the next four staves of the hymn. The first staff is a treble clef with a key signature of one flat and a common time signature. The second staff is a treble clef with a key signature of one flat and a common time signature. The third staff is a treble clef with a key signature of one flat and a common time signature. The fourth staff is a bass clef with a key signature of one flat and a common time signature. The lyrics are written below the staves.

Wareham. L. M.

W. KNAFF, 1750.

O Thou dear suffer - ing Son of God, How doth thy heart to sin - ners move!

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The second staff is a treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The third staff is a treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The fourth staff is a bass clef with a key signature of one sharp (F#) and a 3/2 time signature. The lyrics are written below the second and third staves.

Help me to catch thy pre - cious blood; Help me to taste thy dy - ing love.

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The second staff is a treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The third staff is a treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The fourth staff is a bass clef with a key signature of one sharp (F#) and a 3/2 time signature. The lyrics are written below the second and third staves.

Alfreton. L. M.

BEASTELL.

27

Glo - ry to God, whose sove - reign grace Hath an - i - ma - ted sense - less stones ;

Calld us to stand be - fore his face, And raised us in - - to A-braham's sons !

Atlantic. L. M.

GEORGE OATES.

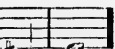
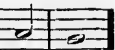
How do thy mer - cies close me round ! For ev - er be thy name a - dored ;

I blush in all things to a - bound : The ser - vant is a - bove his Lord !

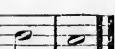
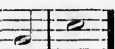
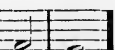
Duke Street. L. M.

J. HATTON.

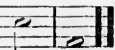
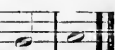
29



a - dored ;



his Lord !



God of my life, through all my days, My grate - ful powers shall sound thy praise ;

My song shall wake with ope - ning light, And cheer the dark and si - lent night

Rothwell. L. M.*

1 E - ter - nal depth of love di - vine, In Je - sus, God with us, dis - play'd ; How bright thy beam - ing

glo - ries shine ! How wide thy heal - ing streams are spread ! How wide thy heal - ing streams are spread !

* The first four notes of this tune may be sung in unison.

thy beam-ing

are spread !

The great Arch-an-gel's trump shall sound, While twice ten thou-sand thun-ders roar, Tear up the

graves, and cleave the ground, And make the gree-dy,* And make the gree-dy sea re-store.

* When two syllables are appropriated to this bar, as above, it should be sung with two minims. When it has but one syllable, as in all the other verses of this hymn, except the last, it should be sung as one semibreve.

Rockingham. L. M.

Dr. E. MILLER, 1780.

The morn - ing flowers dis - play their sweets, And gay their silk - en leaves un - fold,

This system contains the first four staves of the hymn. The first staff is the treble clef melody. The second staff is the vocal line with lyrics. The third staff is the treble clef accompaniment. The fourth staff is the bass clef accompaniment. The key signature has one flat (B-flat) and the time signature is 3/2.

As care - less of the noon - tide heats, As fear - less of the even - ing cold.

This system contains the next four staves of the hymn. The first staff is the treble clef melody. The second staff is the vocal line with lyrics. The third staff is the treble clef accompaniment. The fourth staff is the bass clef accompaniment. The key signature has one flat (B-flat) and the time signature is 3/2.

Daniel. L. M.

33

God of my life, through all my days, My grate-ful powers shall sound thy praise; My song shall wake with

p

Organ.

Detailed description: This is the first system of a musical score for a hymn. It consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a 2/2 time signature. The second and third staves are also treble clef, and the fourth staff is a bass clef. The music is written in a simple, hymn-like style with whole and half notes. The lyrics are written below the staves. A dynamic marking of *p* (piano) is placed above the first staff. The word 'Organ.' is written below the fourth staff.

ope - ring light, And cheer the dark and si - lent night, And cheer the dark and si - lent night.

f

Voice.

Detailed description: This is the second system of the musical score. It also consists of four staves, continuing the same notation as the first system. The lyrics continue across the staves. A dynamic marking of *f* (forte) is placed above the first staff. The word 'Voice.' is written below the fourth staff.

First system of the hymn. It consists of four staves. The top two staves are for the vocal parts (Soprano and Alto), and the bottom two are for the organ. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are: "Come, Sa - viour, Je - sus, from a - bove! As - sist me with thy heaven - ly grace; Emp - ty..... my". The organ part features a melodic line in the right hand and a supporting bass line in the left hand.

Come, Sa - viour, Je - sus, from a - bove! As - sist me with thy heaven - ly grace; Emp - ty..... my

Organ.

Second system of the hymn. It consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the organ. The lyrics are: "heart of earth - - ly love, And for..... thy - self..... pre - pare the place." The organ part continues with a melodic line in the right hand and a supporting bass line in the left hand. A dynamic marking 'f' (forte) is present in the organ part.

heart of earth - - ly love, And for..... thy - self..... pre - pare the place.

f
Voice.

Wilton. L. M.

STANLEY.

35

ty..... my

The morn - ing flow'rs dis - play their sweets, And gay their sil - ken leaves un - fold,

place.

As care - less of the noon - tide heats, As fear - less of the eve - ning cold.

Portugal. L. M.

THORNLEY.

Au - thor of faith, e - ter - nal Word, Whose Spi - rit breathes the ac - tive flame ;

Faith, like its Fin - ish - er and Lord, To - day as yes - ter - day the same.

Justification. L. M.

tive flame ;

he same.

When, gra-cious Lord, when shall it be, That I shall find my all in thee? The ful-ness of thy prom-ise prove;

p *f*

The seal of thine e-ter-nal love, The seal of thine e-ter-nal love.

p *f*

Melbourne. L. M.

Rev. D. E. FORD.

Thou Man of griefs, re - mem - ber me, Who nev - er canst thy - self for - get, Thy last mys -

te - rious a - go - ny, Thy faint - ing pangs, and blood - y sweat, Thy faint - ing pangs, and blood - y sweat:

last mys -

ood - y sweat:

E - ter - nal Source of eve - ry joy, Well may thy praise our lips em - ploy,

While in thy tem - ple we ap - pear, Whose good - ness crowns the cir - cling year.

Morning Hymn. L. M.

F. BARTHELEMON.

A - wake, my soul, and with the sun Thy dai - ly stage of du - ty run :

The first system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is three sharps (F#, C#, G#), and the time signature is common time (C). The melody is written on the top staff, and the bass line is on the bottom staff. The lyrics are written below the top staff.

Shake of dull sloth, and ear - ly rise, To pay thy morn - ing sa - - cri - fice.

The second system of the musical score also consists of four staves in the same key and time signature as the first. The melody continues on the top staff, and the bass line continues on the bottom staff. The lyrics are written below the top staff.

Evening Hymn. L. M.

TALLIS.

41

Glo - ry to thee, my God, this night, For all the bless - ings of the light :

Keep me, oh keep me, King of kings, Be - neath thine own ai - - nigh - ty wings !

Daventry. L. M.

LAMPFORD.

God of my life, thro' all my days, My grate - ful pow'rs shall sound thy praise ;

p *f*
My song shall wake with open - ing light, And cheer the dark, And cheer the dark and si - lent night.

Angel's Song. L. M.

DR. ORLANDO GIBBONS

43

The Saints who die of Christ pos - sest, En - ter in - to im me - diate rest;

This musical system consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The second staff is an alto clef with the same key signature and time signature. The third staff is a treble clef with the same key signature and time signature. The bottom staff is a bass clef with the same key signature and time signature. The lyrics are written between the second and third staves.

For them no fur - ther test re - mains, Of purg - ing fires, and tor - turing pains.

This musical system consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The second staff is an alto clef with the same key signature and time signature. The third staff is a treble clef with the same key signature and time signature. The bottom staff is a bass clef with the same key signature and time signature. The lyrics are written between the second and third staves.

Wakefield. M.

J. STANLEY.

Where - with, O God, shall I draw near, And bow my - self be - fore thy face?

How in thy pur - er eyes ap - pear? What shall I bring to gain thy grace?

New Haven. L. M.

Rev. G. BURDER.

45

My soul, thro' my Re - deem - er's care, Saved from the sec - ond death I feel,

This musical system consists of four staves. The top staff is a treble clef with a key signature of two flats (B-flat and E-flat) and a 3/2 time signature. The second staff is a vocal line with lyrics. The third staff is a treble clef accompaniment. The fourth staff is a bass clef accompaniment. The music is written in a simple, hymn-like style with many whole and half notes.

My eyes from tears of dark de - spair, My feet from fall - - ing in - to hell.

This musical system also consists of four staves, continuing the melody and accompaniment from the first system. It includes the same vocal line with lyrics and instrumental accompaniment on the other three staves.

Nottaway. L. M.

From all that dwell be - low the skies, Let the Cre - a - tor's praise a - rise: Let the Re - deer - er's

name be sung, Thro' eve - ry land, by eve - ry tongue, Thro' eve - ry land by eve - ry tongue.

Stonefield. L. M.

STANLEY.

47

Re - deern-er's

I thirst, thou wound - ed Lamb of God, To wash me in . . . thy cleans - ing blood ;

ry tongue.

To dwell . . . with - in thy wounds: then pain Is sweet, and life or death is gain.

p *f* *p* *f*

c

Glo - ry to thee, my God, this night, for all the bless - ings of the light: Keep me, O keep me, King of kings,

CHORUS. *Vivace.* Pie. For.

Be - neath thine own al - migh - ty wing, Keep me, O keep me, King of kings, Beneath thine own Almighty wings, Beneath thine own, &c.

King of kings,

h thine own, &c.

HYMN 11.

Derby. L. M.

49

Hap - py the man that finds the grace, The bles-sing of God's cho - sen race, The wis-dom

com - ing from a - bove, The faith that sweetly works by love, The faith that sweetly works by love.

The faith that sweetly works by love

Loughborough. L. M.

E - ter - nal depth of love di - vine, In Je - sus, God with us, dis - play'd; How bright thy

beam - ing glo - ries shine! How wide thy heal - ing streams are spread! How wide thy heal - ing streams are spread!

Adoration. L. M.

51

Great God, at - tend, while Si - on sings The joy that from thy presence springs, The joy that from thy presence springs:

This musical system consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one sharp (F#) and the time signature is 2/2. The melody is primarily in the upper staves, with the lower staves providing harmonic support.

To spend one day with thee on earth, Ex-ceeds a thou-sand days of mirth, Exceeds a thou - sand days of mirth.

This musical system also consists of four staves in the same key and time signature as the first system. The melody continues across the staves, with the lower staves providing a steady harmonic accompaniment.

The Lord is King, and earth sub-mits, How-e'er in - pa - - tient, to... his sway ; Between the Cher - u -

bin he sits, And makes his rest-less foes... o - - bey, And makes his rest-less foes.. o - bey.

Organ.

Admiration. L. M.

FAWOETT.

53

the Cher - u -

Let ev - er - last - ing glo - ries crown Thy head, my Sa - viour and my Lord; Thy hands have brought salvation down, And

p

Organ.

f

Thy hands, &c.

writ the bless - ing in thy word. Thy hands have brought sal - va - tion down, And writ the bless - ing in thy word.

f

Voice.

o - bey.

Wondrous Cross. L. M.

my rich - est

When I sur - vey the won - drous cross On which the Prince of glo - ry died, My rich - est gain,

my rich - est

My rich - est gain, &c. And pour con - tempt. And pour, &c.

My rich - est gain I count but loss, And pour contempt, And pour con - tempt on all my pride.

My rich - est gain, &c. And pour con - tempt, And pour, &c.

Tranquility. L. M.

W. MATTHEWS.

55

God is the ref - uge of his saints, When storms of sharp dis - tress in - vade; Ere we can

of - fer our com-plaints, Be - hold him pres - ent with his aid! Be-hold him pres-ent with his aid!

Canada. L. M.

T. CLARK.

Maestoso.

Fa - ther, if just - ly still we claim To us and ours the pro - mise made, To us be gra - cious -

The first system of the musical score for 'Canada' consists of four staves. The top staff is the vocal melody in G major (one sharp) and 3/4 time. The second staff is the vocal harmony. The third staff is the piano accompaniment in the right hand. The fourth staff is the piano accompaniment in the left hand. The lyrics are written below the vocal staves.

ly the same, And crown with liv - ing fire our head, And crown with liv - ing fire our head.

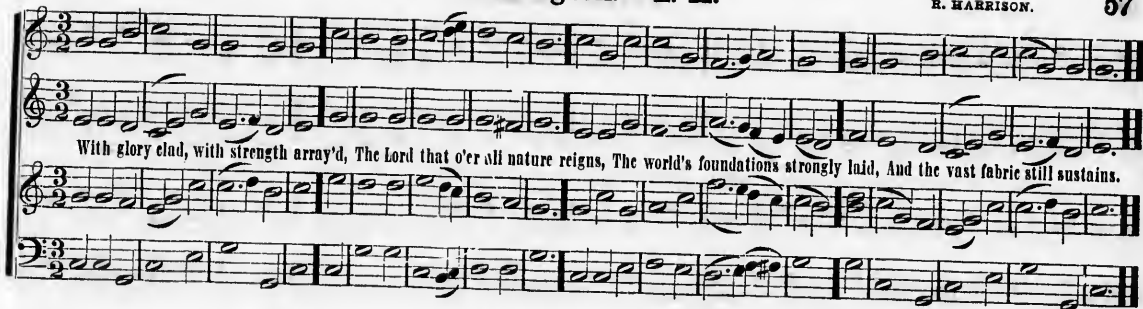
The second system of the musical score continues the melody and accompaniment. It includes dynamic markings: *p* (piano) and *f* (forte). The lyrics are written below the vocal staves.

HYMN 571.

Warrington. L. M.

R. HARRISON.

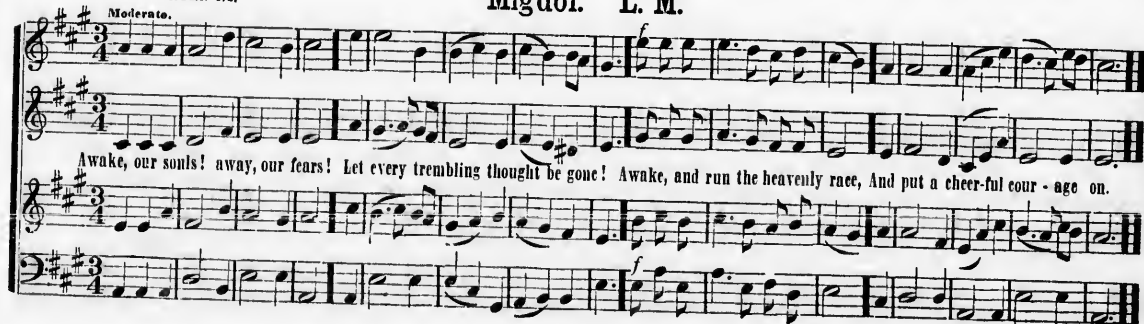
57



With glory clad, with strength array'd, The Lord that o'er all nature reigns, The world's foundations strongly laid, And the vast fabric still sustains.

HYMN 672.

Migdol. L. M.

Moderato.


Awake, our souls! away, our fears! Let every trembling thought be gone! Awake, and run the heavenly race, And put a cheer-ful cour - age on.

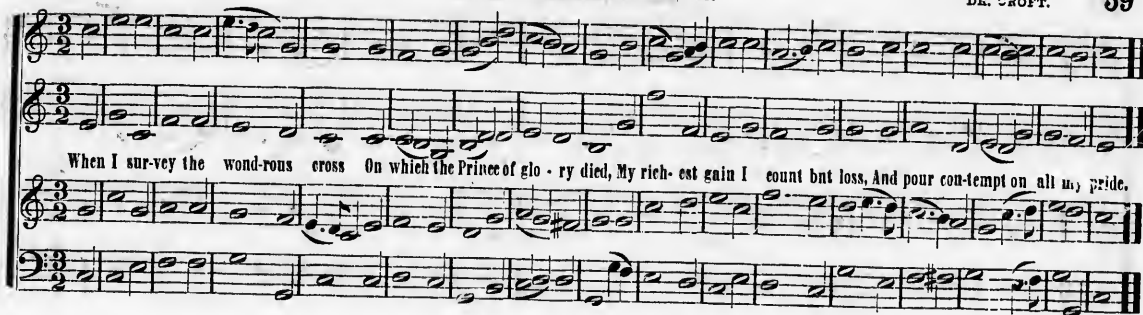
Great God, at-tend, while Si - on sings The joy that from thy pres - ence springs: To spend one day with

thee on earth Ex - ceeds a thous-and days of mirth, Ex - ceeds a thous - and days of mirth.

Winchester. L. M.

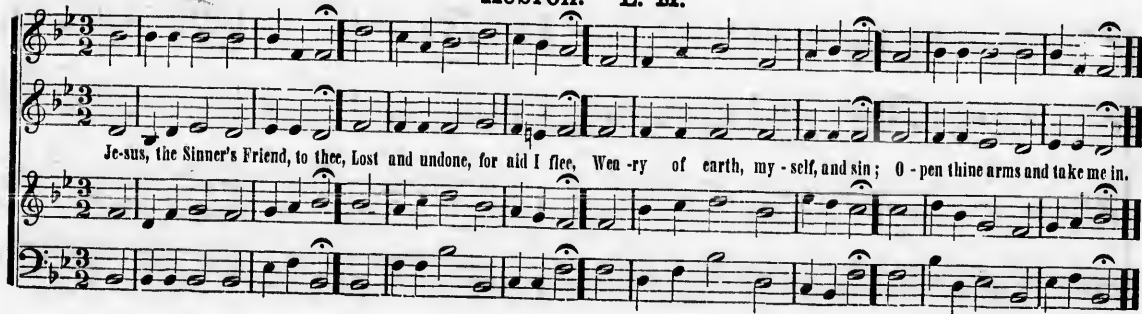
DR. CROFT.

59



When I sur-vey the wond-rous cross On which the Prince of glo - ry died, My rich- est gain I count bnt loss, And pour con-tempt on all my pride.

Hebron. L. M.



Je-sus, the Sinner's Friend, to thee, Lost and undone, for aid I flee, Wen-ry of earth, my - self, and sin; O - pen thine arms and take me in.

Effingham. L. M.

E - ter - nal, spot - less Lamb of God, Be - fore the world's found - a - tion slain!

Sprin - kle us ev - er with thy blood; O cleanse, and keep us e - - er clean!

Port Hope. L. M.

CLARKE.

61

Je - sus, thy Blood and Right-eous - ness My beau - ty are, my glo - rious dress: 'Midst flam - ing worlds, in

This block contains the first system of the hymn. It features four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Treble and Bass). The music is in 2/2 time. The lyrics are written below the vocal staves.

these ar - rayed, With joy shall I lift up my head, With joy shall I lift up my head, With joy shall I lift up my head.

This block contains the second system of the hymn. It features four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Treble and Bass). The music is in 2/2 time. The lyrics are written below the vocal staves. A forte (f) dynamic marking is present at the beginning of the piano part.

Alli-cresc.

E - ter - nal Source of ev - 'ry joy, Well may thy praise our lips em - ploy, While in thy tem - ple we ap -

pear, Whose good - ness crowns the cir - cle year. While in thy tem - ple we.. ap-pear, Whose good - ness crowns the cir-cle year.

ple we ap -

the cir-cle-ing year.

HYMN 337.

Hamburg. L. M.

From a Gregorian Chant by
Dr. LOWELL MASON.

63

E - ter-nal Beam of Light Di - vine, Foun-tain of un - ex - haust - ed love, In whom the Fa-ther's glo-ries shine, Thro' earth be-neath, and hea-ven a-bove:

HYMN 678.
Legato Piano.

Ward. L. M.

There is a stream, whose gentle flow Supplies the ci - ty of our God! Life, love, and joy still gliding thro', And wat'ring our di-vine a - bode.

Federal Street. L. M.

H. K. OLIVER.

He dies! the Friend of sinners dies! Lo! Salem's daughters weep around! A solemn darkness veils the skies; A sudden trembling shakes the ground:

Birmingham. L. M.

HALL.

On all the earth thy Spir-it show'r; The earth in right-eousness re - new; Thy kingdom come, and hell's o'erpow'r, And to thy keep-tre all sub- due.

Unison

Perseverance. L. M.

65

Praise ye the Lord! 'tis good to raise Your hearts and voi - ces in his praise; His na - ture and his works in - vite To

Organ.

His nature and his works in - vite, To make, &c.

make this du - ty our de - light, His na - ture and his works in - vite, To make this du - ty our de - light.

His nature and his works in - vite, To make, &c.

Manchester. L. M.

God of my life, whose gra - cious power Thro' va - ried deaths my soul hath led,

The first system of the hymn consists of four staves. The top staff is a treble clef with a key signature of two flats (B-flat and E-flat) and a 3/2 time signature. The second staff is a vocal line with lyrics. The third staff is a treble clef with a key signature of two flats and a 3/2 time signature. The fourth staff is a bass clef with a key signature of two flats and a 3/2 time signature.

p
Or turn'd a - side the fa - - - tal hour, Or lift - ed up my sink - ing head,

The second system of the hymn consists of four staves. The top staff is a treble clef with a key signature of two flats and a 3/2 time signature. The second staff is a vocal line with lyrics. The third staff is a treble clef with a key signature of two flats and a 3/2 time signature. The fourth staff is a bass clef with a key signature of two flats and a 3/2 time signature.

Manchester. L. M. (Concluded.)

67

f

f

Or turned a - side the fa - - - tal hour, Or lift - ed up my sink - ing head.

Detailed description: This is a musical score for a hymn. It features four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The music is marked with a forte 'f' dynamic. The lyrics are written below the vocal staves.

Moderato. HYMN 161.

Windham. L. M.

READ.

Stay, thou in-sult - ed Spirit, stay, Tho' I have done thee such despite; Nor cast the sin-ner quite a - way, Nor take thine ev - er - last - ing flight.

Detailed description: This is a musical score for a hymn. It features four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 3/2. The music is marked with a moderate 'Moderato' tempo. The lyrics are written below the vocal staves.

Judgment. L. M.

He comes! he comes! the Judge.... se - vere! The se - venth trou - pet speaks him near,

His lightnings flash; his thun - ders roll: How wel - come to, the faith - ful soul!

The musical score is written for four staves. The first system (staves 1-4) is in 3/2 time and B-flat major. The second system (staves 5-8) is in 4/4 time and B-flat major. The lyrics are printed below the vocal staves.

Judgment. L. M. Concluded.

69

His lightnings flash;..... his thun - ders roll;..... How wel - come to the faith - ful soul !

His lightnings flash ; his thun - ders roll ; How wel - come to... the faith . . ful soul !

Sandbach. L. M.

Je - sus, . . . the Sin - ner's Friend, to thee, Lost and . . . un - done, for aid I flee,

Wea - ry . . . of earth, . . . my - self, and sin; O - - pen thine arms, and take me in!

Coronation. L. M.

71

The musical score is written for four parts: Soprano, Alto, Tenor, and Bass. It is in 2/2 time and G major. The lyrics are as follows:

Glo - ry to God, whose sovereign grace Hath an - i - ma - ted sense-less stones; Call'd us to stand be - fore his face,

And raised us in - to Abraham's sons! Call'd us to stand be - fore his face, And raised us in - to Abraham's sons!

Triumph. L. M.

Cap - tain

Je - sus, my King, to thee I bow, En - list - ed un - der thy command; Cap - tain of my sal - va - tion, thou

Cap - tain, &c.

This system contains the first four staves of the hymn. The first staff is a vocal melody in treble clef, 2/2 time. The second staff is a vocal melody in treble clef, 2/2 time, with the lyrics 'Je - sus, my King, to thee I bow, En - list - ed un - der thy command; Cap - tain of my sal - va - tion, thou'. The third staff is a vocal melody in treble clef, 2/2 time. The fourth staff is a bass line in bass clef, 2/2 time, with the lyrics 'Cap - tain, &c.'.

Cap - tain of my

Shalt lead me to the promised land, Cap - tain of my sal - va - tion, thou Shalt lead me to the promised land.

Cap - tain of my

This system contains the next four staves of the hymn. The first staff is a vocal melody in treble clef, 2/2 time, with the lyrics 'Cap - tain of my'. The second staff is a vocal melody in treble clef, 2/2 time, with the lyrics 'Shalt lead me to the promised land, Cap - tain of my sal - va - tion, thou Shalt lead me to the promised land.' The third staff is a vocal melody in treble clef, 2/2 time. The fourth staff is a bass line in bass clef, 2/2 time, with the lyrics 'Cap - tain of my'.

Devotion. L. M.

FAWCETT.

73

Cap - tain
va - tion, thou
Cap - tain, &c.

Fa - ther of all, whose power - ful voice Called forth this u - ni - ver - sal frame! Whose mer - cies

o - ver all re-joyce, Thro' end - less a - ges still the same, Thro' end - less a - ges still the same.

Newington Greene. L. M.

Pass a few swiftly - fleeting years, And all that now in bo - dies live Shall quit, like me, the vale of tears, Their righteous sentence to receive.

This musical score is for the hymn 'Newington Greene'. It is written in a 2/2 time signature with a key signature of two flats (B-flat and E-flat). The score consists of four staves: a vocal melody on a treble clef staff, a vocal accompaniment on a treble clef staff, a vocal accompaniment on a treble clef staff, and a bass line on a bass clef staff. The lyrics are written below the second staff.

Gethsemane. L. M.

GRAUN.

O thou that hear'st when sinners cry, Though all my crimes before thee lie, Behold me not with an-gry look, But blot their memory from thy book.

This musical score is for the hymn 'Gethsemane'. It is written in a 2/2 time signature with a key signature of two flats (B-flat and E-flat). The score consists of four staves: a vocal melody on a treble clef staff, a vocal accompaniment on a treble clef staff, a vocal accompaniment on a treble clef staff, and a bass line on a bass clef staff. The lyrics are written below the second staff.

Complaint. L. M.

LEACH.

75

Shrink - ing from the cold hand of death, I too shall gath - er up my feet;

Shall soon re - sign this fleet - ing breath, And die, my fa - ther's God to meet.

Munich. L. M.

German Choral.

Canst thou re-ject our dy-ing prayer, Or cast us out who come to thee? Our sins, ah, wherefore didst thou bear? Jesus, remember Cal - va - ry.

The musical score is written in 3/2 time with a key signature of one sharp (F#). It consists of four staves. The first three staves are for the vocal parts (Soprano, Alto, and Tenor/Bass), and the fourth staff is for the basso continuo. The lyrics are written below the vocal staves.

Uffingham. L. M.

JER. CLARK.

Ye that pass by, be-hold the Man! The Man of Griefs condemned for you! The Lamb of God, for sinners slain, Weep-ing to Cal - va - ry pur-sue.

The musical score is written in 3/2 time with a key signature of one flat (Bb). It consists of four staves. The first three staves are for the vocal parts (Soprano, Alto, and Tenor/Bass), and the fourth staff is for the basso continuo. The lyrics are written below the vocal staves.

HYMN 676.

Wexford. L. M.

FAWCETT.

77

Bless'd are the hum - ble souls that see Their emp - ti - ness and pov - er - ty : Treasures of

The first system of the hymn, featuring a four-part vocal setting in G major and 2/4 time. The melody is in the soprano part, with the alto, tenor, and bass parts providing harmonic support. The lyrics are: "Bless'd are the hum - ble souls that see Their emp - ti - ness and pov - er - ty : Treasures of".

grace to them are given, And crowns of joy laid up . . . in heav'n, And crowns of joy . . . laid up in heav'n.

The second system of the hymn, continuing the four-part vocal setting. The melody continues in the soprano part. The lyrics are: "grace to them are given, And crowns of joy laid up . . . in heav'n, And crowns of joy . . . laid up in heav'n."

Devizes. C. M.

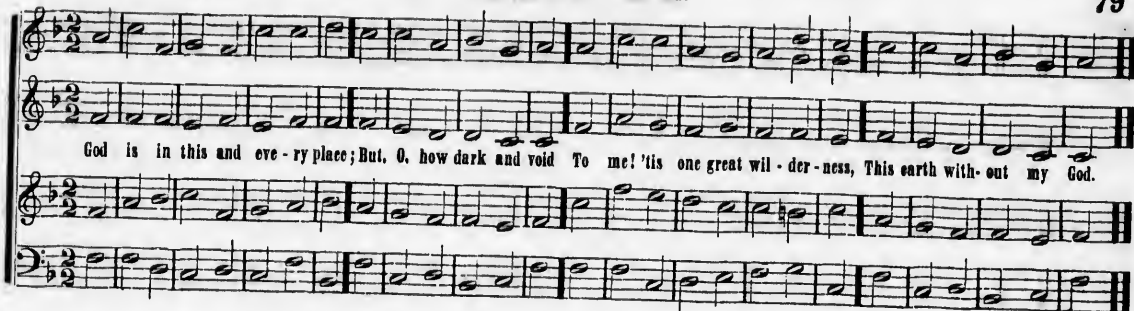
TUCKER.

Je - sus, my life! thy - self ap - ply, Thy Ho - ly Spir - it breathe; My vile af - fee - tions

cru - ci - fy,..... *p* Con - form me to thy death, *f* Con - form me to thy death.

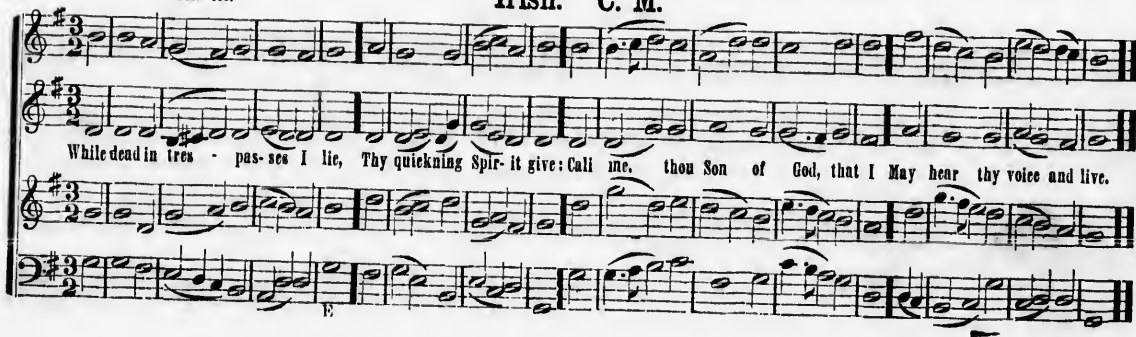
Dundee. C. M.

79



God is in this and eve-ry place; But, O, how dark and void To me! 'tis one great wil-der-ness, This earth with-out my God.

Irish. C. M.



While dead in tres-pas-ses I lie, Thy quickning Spir-it give: Call me, thou Son of God, that I May hear thy voice and live.

Barby. C. M.

Try us, O God, and search the ground Of eve-ry sin-ful heart: What'er of sin in us is found, O bid it all de-part.

This musical score is for hymn 503, 'Barby. C. M.'. It consists of four staves. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The key signature is one sharp (F#), and the time signature is 3/2. The lyrics are written below the vocal staves.

Abridge. C. M.

ISAAC SMITH.

When all thy mer-cies, O my God. My ris-ing soul surveys, Transport-ed with the view, I'm lost In won-der, love, and praise.

This musical score is for hymn 502, 'Abridge. C. M.' by Isaac Smith. It consists of four staves. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The key signature is one flat (Bb), and the time signature is 3/2. The lyrics are written below the vocal staves.

Hensbury. C. M. ✕

81

First system of the musical score. It consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: "Come, let us, who in Christ be - lieve, Our com - mon Sa - viour praise; To him with joy - ful". Dynamics include a forte (f) marking on the first vocal staff.

Come, let us, who in Christ be - lieve, Our com - mon Sa - viour praise; To him with joy - ful

Second system of the musical score. It continues with four staves. The lyrics are: "voic - es give The glo - - ry of his grace, The glo - ry of his grace." Dynamics include piano (p) and forte (f) markings. The piano part is labeled "Organ." and the vocal part is labeled "Voice".

voic - es give The glo - - ry of his grace, The glo - ry of his grace.

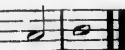
Organ. Voice

See, Je - sus, thy dis - ci - ples see, The prom - ised bless - ing give! Met in thy name, we

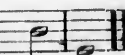
look to thee, Ex - peet - ing to re - ceive, Ex - peet - ing to re - ceive, Ex - peet - ing to re - ceive.



name, we



re - ceive.



I ask the gift of righteous - ness, The sin - sub - du - ing power, Power to be - lieve, and go in peace,

And nev - er grieve..... thee more. Power to be - lieve, and go in peace, And nev - er grieve thee more.

The Lord of Sab - bath let us praise, In con - cert with the blest, Who, joy - ful, in har -

mo - nious lays Em - ploy an end - less rest. Thus, Lord while we re - mem - ber Thee,

St. Matthews. C. M. Concluded.

85

We blest and pi - ous grow; By hymns of praise we learn to be Tri - umph - ant here be - low.

HYMN 728.

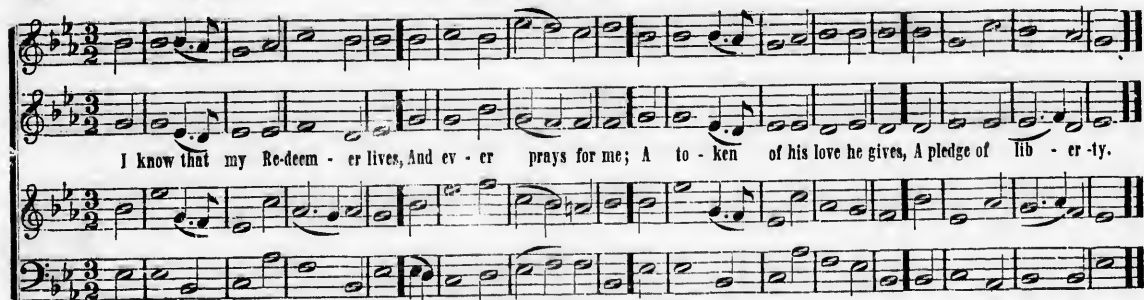
York. C. M.

JOHN MILTON.
(Father of the Poet)

There is a land of pure delight, Where saints immortal reign: In - fi - nite day excludes the night, And pleasures banish pain.

Messiah. C. M.

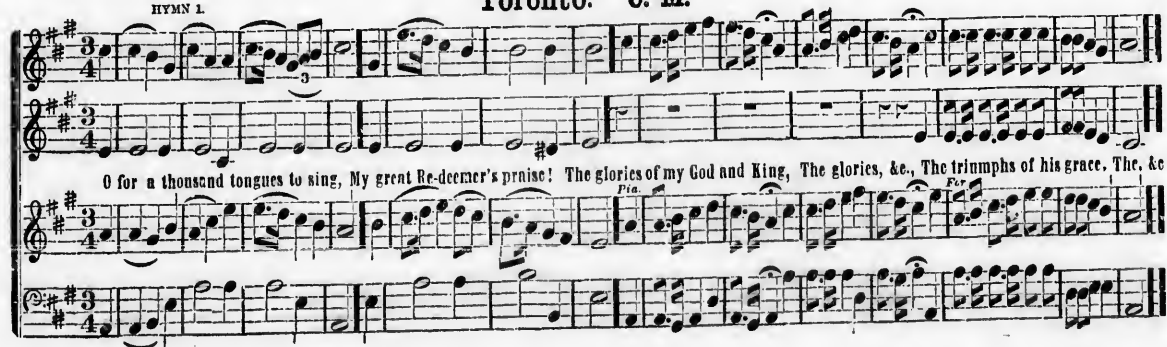
Adapted from HANDEL'S Messiah.



I know that my Re-deem - er lives, And ev - er prays for me; A to - ken of his love he gives, A pledge of lib - er - ty.

HYMN 1.

Toronto. C. M.



O for a thousand tongues to sing, My great Re-deemer's praise! The glories of my God and King, The glories, &c., The triumphs of his grace. The, &c.

Rose Hill. C. M.

87

While dead in tres - pass - es I lie, Thy quick-ning Spir - it give; Call me, thou Son of God, that

The first system of the hymn is written in common time (C) with a key signature of one flat (B-flat). It consists of four staves. The vocal melody is on the first staff, and the piano accompaniment is on the second, third, and fourth staves. The lyrics are written below the vocal staff. A piano (p) dynamic marking is placed above the vocal staff at the beginning of the second line.

I May hear thy voice, and live, Call me, thou Son of God, that I May hear thy voice and live.

The second system of the hymn continues the melody and accompaniment. It also consists of four staves. The lyrics are written below the vocal staff. A forte (f) dynamic marking is placed below the piano accompaniment at the beginning of the second line.

Bisphorpe. C. M.

JER. CLARK,

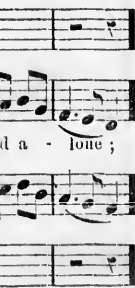
Je - sus, great Shepherd of the sheep, To thee for help we fly; Thy lit - tle flock in safe - ty keep;

HYMN 415.

Piety. C. M. .

For, O! the wolf is uigh. Je - sus hath died that I might live, Might live to God a - lone;

LARK,



Piety. Concluded.

89

HYMN 599.

Wilts. C. M.

Sir G. SMART.

Charmouth. C. M.

DR. WAINWRIGHT.

For ev - er here my rest shall be, Close to thy bleed - ing side: This all my hope, and all my plea, For me the Sa - viour died!

The musical score for 'Charmouth' is written in 3/2 time with a key signature of two flats (B-flat and E-flat). It consists of four staves. The first staff is the melody, followed by three staves of accompaniment. The lyrics are written below the second staff.

Trinity. C. M.

I know that my Re - deem - er lives, And ev - er prays for me; A to - ken of . . . his love he gives, A pledge of lib - - er - ty.

The musical score for 'Trinity' is written in 3/2 time with a key signature of two flats (B-flat and E-flat). It consists of four staves. The first staff is the melody, followed by three staves of accompaniment. The lyrics are written below the second staff.

Lanesboro. C. M.

91

Lord, I believe a rest remains, To all thy people known, A rest where pure enjoyment reigns, A rest where pure enjoyment reigns, And thou art loved alone.

Liverpool. C. M.

WAINWRIGHT.

While dead in tres - pass - es I lie, Thy quickening spl - rit give: Call me, thou Son of God, that I May hear thy voice and live.





Antioch. C. M.

Arranged from
HANDEL.*Allegretto Risoluto.*

Come, let us join our cheerful songs With an-gels round the throne ; Ten thou - sand thou - sand are their tongues,

The first system of the musical score for 'Antioch. C. M.' consists of four staves. The top two staves are for the vocal parts (Soprano and Alto), and the bottom two are for the piano accompaniment (Right and Left Hand). The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The tempo is marked 'Allegretto Risoluto.' The lyrics are written below the vocal staves.

But all their joys, &c.

But all their joys are one. :::

But all... their joys are one.

But all their joys, &c.

The second system of the musical score continues the piece. It also consists of four staves. The lyrics 'But all their joys, &c.' are written above the first staff. The lyrics 'But all their joys are one. :::' are written below the first staff. The lyrics 'But all... their joys are one.' are written below the second staff. The lyrics 'But all their joys, &c.' are written below the fourth staff. The musical notation includes various notes, rests, and a repeat sign with a double bar line and two dots.

re their tongues,

ys are one.

HYMN 716.

Revelation. C. M.

DR. MILLER.

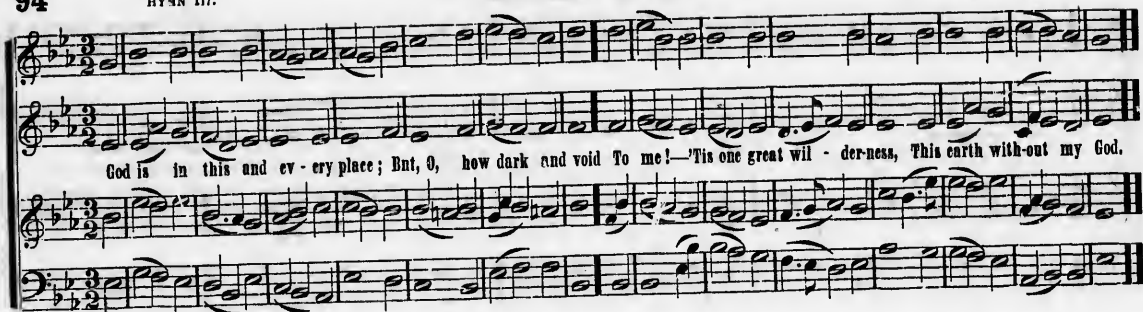
93

First system of the hymn, consisting of four staves (treble and bass clef). The melody is in the treble clef, and the bass line is in the bass clef. The key signature has one flat (B-flat), and the time signature is 4/4. The music begins with a treble clef, a key signature of one flat, and a 4/4 time signature. The melody is written in the treble clef, and the bass line is in the bass clef. The lyrics are: "Hear what the voice from heav'n proclaims For all the pi-ous dead, For all the pi-ous dead; Sweet is the sa-vour".

Second system of the hymn, consisting of four staves (treble and bass clef). The melody continues in the treble clef, and the bass line continues in the bass clef. The lyrics are: "of their names, And soft their dy-ing bed, And soft, And soft, And soft their dy-ing bed. And soft their dy-ing bed, And soft their dy-ing bed." The music ends with a double bar line.

Havana. C. M.

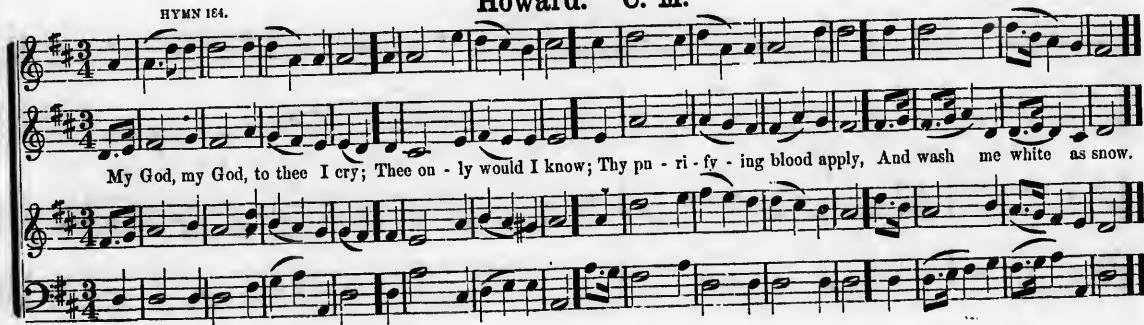
DR. HARRINGTON.



God is in this and ev - ery place; But, O, how dark and void To me!—'Tis one great wil - der-ness, This earth with-out my God.

HYMN 164.

Howard. C. M.



My God, my God, to thee I cry; Thee on - ly would I know; Thy pu - ri - fy - ing blood apply, And wash me white as snow.



HYMN 42.

China. C. M.

SWAN.

95

Thee we a - dore, e - ter - nal Name! And hum - bly own to thee How fee - ble is our mor - tal frame—What dying worms we be!

HYMN 22.

Prescott. C. M.

Allegretto.

Be - hold the Sav-iour of man-kind, Nailed to the shameful tree! How vast the love that him inclined To bleed and die for thee!

London. C. M.

DR. CROFT.

Join, all ye ransom'd sons of grace, The ho - ly joy pro - long, And shout to the Re-deem-er's praise A sol - emn mid-night song.

HYMN 734.

Gainsborough. C. M.

TANSUR.

And let this fee - ble bod - y fail, And let it droop and die; My soul shall quit the mournful vale, And soar to worlds on high.

ORFT.



n mid-night song.

SUR.



to worlds on high.

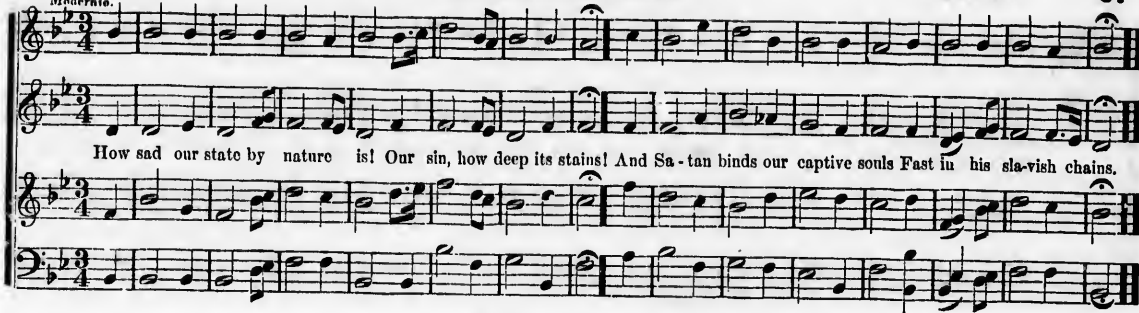
HYMN 660.

Martyrdom. C. M.

H. WILSON.

97

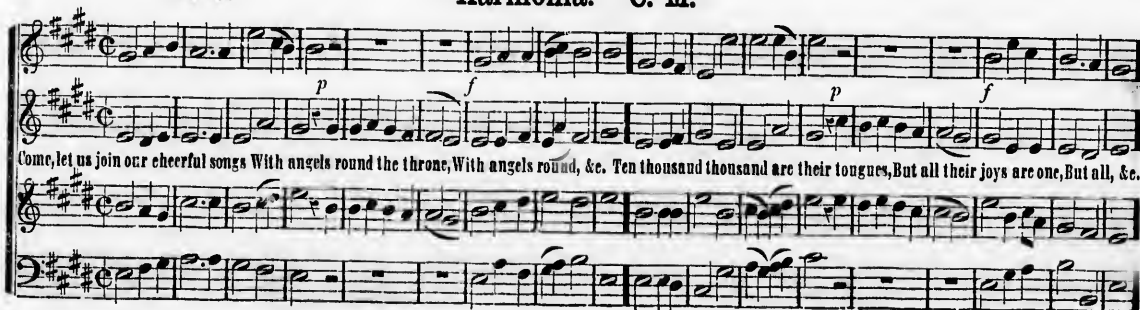
Moderato.



How sad our state by nature is! Our sin, how deep its stains! And Sa-tan binds our captive souls Fast in his sla-vish chains.

HYMN 640.

Harmonia. C. M.



Come, let us join our cheerful songs With angels round the throne, With angels round, &c. Ten thousand thousand are their tongues, But all their joys are one, But all, &c.

Bristol. C. M.

D^r. HODGES.

Je-sus, if still thou art to-day As yes-ter-day the same, Pre-sent to heal, In me dis-play The vir-tue of thy Name.

The musical score for 'Bristol' is written in 2/2 time with a key signature of one flat (B-flat). It consists of four staves. The first staff is the vocal melody, followed by three staves of accompaniment (treble and bass clefs). The lyrics are printed below the first staff.

HYMN 679

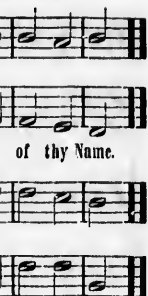
St. Stephens: C. M.

Rev. W. JONES

My Shepherd will sup-ply my need, Je-ho-vah is his name; In pas-tures fresh he makes me feed, Be-side the liv-ing stream.

The musical score for 'St. Stephens' is written in 2/2 time with a key signature of one flat (B-flat). It consists of four staves. The first staff is the vocal melody, followed by three staves of accompaniment (treble and bass clefs). The lyrics are printed below the first staff.

HODGES.



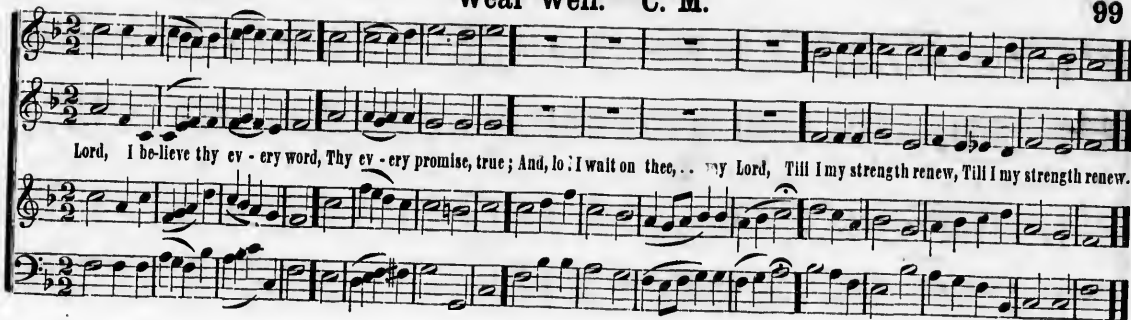
JONES



HYMN 356.

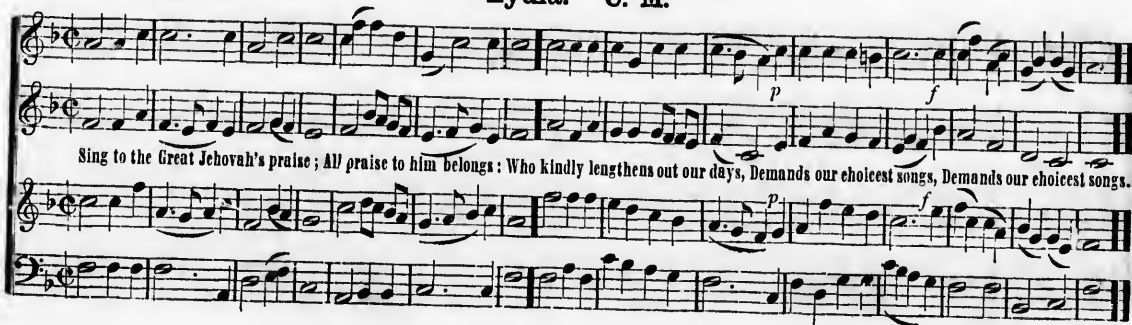
Wear Well. C. M.

99



HYMN 712.

Lydia. C. M.



There is a land of pure delight, Where saints immortal reign, Where saints immortal reign; In - fi - nite day ex - cludes the

night,
And pleasures banish pain, And pleasures banish pain, And pleas - ures ban - ish pain.
And pleasures ban - ish pain, And pleasures ban - ish pain, And pleas - ures, pleas - ures ban - ish pain.

ex-cludes the

ish pain.

ish pain.

Je - sus, to thee I now can fly, On whom my help is laid: On whom my help is laid: Oppress'd by -

sins, I lift my eye, And see the shadows fade, And see the shadows fade, And see the sha-dows fade.

Delight. C. M.

First system of the hymn. It consists of four staves. The top two staves are in treble clef with a key signature of one sharp (F#) and a 2/2 time signature. The bottom two staves are in bass clef with the same key signature and time signature. The melody is written on the top staff, and the bass line is on the bottom staff. The lyrics are written below the second staff.

All praise to our re-deem-ing Lord, Who joins us by his grace, Who joins us by his grace ;

Second system of the hymn. It consists of four staves. The top two staves are in treble clef with a key signature of one sharp (F#) and a 2/2 time signature. The bottom two staves are in bass clef with the same key signature and time signature. The melody is written on the top staff, and the bass line is on the bottom staff. The lyrics are written below the second staff. Dynamics *p* and *f* are marked above the top staff.

And bids us, each to each re-stored, To-geth-er seek his face. To-geth-er seek his face.

y his grace ;
 God moves in a mys - te - rious way, His won - ders to per - form; He plants his foot-steps in the sea,
 plants his footsteps in the sea, And rides up - on the storm.
 And rides upon the storm, And rides upon the storm, And rides up - on the storm.

The musical score is written for four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The key signature is one sharp (F#), and the time signature is 2/4. The melody is in a simple, hymn-like style, with the lyrics written below the notes. The piano accompaniment provides a steady harmonic foundation.

Kendall. C. M.

CLARK.

My God, the spring of all my joys, The life of my delights, The glo - ry of my bright - est days,

HYMN 128.

Rose Lane. C. M.

CLARK.

And com - fort of my nights. With glo - rious clouds en - com - passed round, Whom an - gels dim - ly see,

Rose Lane. C. M. Concluded.

105

Will the Unsearch - a - ble be found, Or God ap - pear to me? Or God ap - pear to me?

Organ. Voice.

HYMN 129.

Condescension. C. M.

ISAAC TUCKER

Je - su! Redeemer, Saviour, Lord, The wea - ry sinner's friend; Come to my help, pronounce the word, And bid my troubles end.

Peterborough. C. M.

Four staves of music in 3/2 time, key of D major. The melody is on the first staff, with accompaniment on the second, third, and fourth staves. The lyrics are written below the second staff.

Come, let us, who in Christ believe, Our common Saviour praise; To him with joyful voi - ces give The glo - ry of his grace.

HYMN 15.

Oldham. C. M.

LEACH.

Four staves of music in 3/2 time, key of D major. The melody is on the first staff, with accompaniment on the second, third, and fourth staves. The lyrics are written below the second staff.

Happy the souls to Jesus join'd, And saved by grace alone: Walking in all his ways, they find Their heaven on earth begun, Their heaven, &c.

Be - gin, my soul, some heavenly theme, A-wake, my voice, and sing, A - wake, my voice, and sing The mighty works or might-tier

This system contains the first four staves of the hymn. The melody is in the first staff, with the vocal line starting on a whole note 'Be' and moving through a series of eighth and quarter notes. The accompaniment is in the second, third, and fourth staves, providing harmonic support with various rhythmic patterns.

name, The mighty works or mightier name, Of our e - ter - nal King, Of our..... e - ter - nal King.

This system contains the next four staves of the hymn. The vocal line continues in the first staff, with a long note on 'e' in 'eternal'. The accompaniment continues in the other three staves, maintaining the harmonic structure established in the first system.

Spruce Street. C. M.

Allegretto.

Hap-py the heart where gra-ces reign, Where love in-spires the breast: Love is the brightest of the train And per-feets all the rest.

HYMN 214.

Broomsgrove. C. M.

Talk with us, Lord, th yself reveal, While here e earth we rove; Speak to our hearts, and let us feel The kind-ling of thy love, The kindling of thy love.

HYMN 733.

Coronation. C. M.

O. ROLDEN.

109

How happy every child of grace, Who knows his sins forgiven! This earth, he cries, is not my place, I seek my place in heaven; This earth, he cries, is not, &c.

Taste.

HYMN 592.

Carr's Lane. C. M.

S. STANLEY.

When all thy mercies, O my God, My ris-ing soul sur-veys, Transported with the view, I'm lost in wonder, love, and praise, In wonder, love, and praise.

Oatlands. C. M.

CLARK.

And be in Spir - it

Je - sus hath died that I might live, Might live to God a-lone ; In him e - ter - nal life receive, And be in spir - it one, — And be in

HYMN 403,

Bolton. C. M.

f FAWOETT.

one,.....

spir - it one, And be in spir - it one.

Lord, I be - lieve a rest remains, To all thy peo - ple known, To all thy peo - ple known,

ARK.

be in Spir- it

-And be in

TT.

people known,

Bolton. Concluded.

111

A musical score for a hymn titled "Bolton. Concluded." The score is written for four staves (Soprano, Alto, Tenor, and Bass) in G major (one sharp) and common time. The melody is primarily in the Soprano and Tenor parts. The lyrics are: "A rest where pure en-joyment reigns, And thou art loved a-lone, And thou art loved a-lone, And thou art loved a-lone." The score includes dynamic markings such as *p* (piano) and *f* (forte), and phrasing slurs. The piece concludes with a final cadence.

HYMN 22.

St. Ann's. C. M.

Dr. CROFT.

A musical score for a hymn titled "St. Ann's. C. M." by Dr. Croft. The score is written for four staves (Soprano, Alto, Tenor, and Bass) in G major (one sharp) and common time. The melody is primarily in the Soprano and Tenor parts. The lyrics are: "Be-hold the Saviour of mankind, Nail'd to the shameful tree! How vast the love that him in-clined To bleed and die for thee!" The score includes dynamic markings such as *p* (piano) and *f* (forte), and phrasing slurs. The piece concludes with a final cadence.

Jehovah's Name. C. M.

Our com - mon Sa - viour praise.

Come, let us, who in Christ be - lieve, Our com - mon Sa - viour praise, Our com - mon Sa - viour praise : To him with joyful

Orgun. Our com - mon Sa - viour praise.

Detailed description: This is the first system of a musical score. It consists of four staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 2/2 time signature. The second staff is another vocal line in treble clef. The third staff is a vocal line in treble clef. The bottom staff is an organ accompaniment in bass clef. The lyrics are written below the vocal staves.

The glo - ry of his grace;

voices give The glo - ry of his grace, The glo - ry of his grace: To him, with joy - ful voi - ces give The glo - ry of his grace.

The glo - ry of his grace:

Detailed description: This is the second system of the musical score. It also consists of four staves, continuing the vocal and organ parts from the first system. The lyrics continue below the vocal staves.

Talk with us, Lord, thy - self re - veal, While here o'er earth we rove, While here o'er earth we rove; Speak to our hearts, and

This system contains the first four staves of the hymn. The melody is in the soprano part, with piano accompaniment in the alto, tenor, and bass parts. The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are written below the staves.

let us feel The kind-ling of thy love, The kind-ling of thy love, The kind - ling of thy love.

This system contains the next four staves of the hymn. It continues the melody and accompaniment from the first system. The lyrics are written below the staves.

Mount Pleasant. C. M.

LEACH.

Je - su, if still thou art to-day As yes-ter-day the same, Pro-sent to heal, in me dis-play The vir-tue of thy

Axbridge. C. M.

T. CLARK.

Name,... The vir-tue of..... thy name. Blest be our ev - er - last - ing Lord, Our Fa-ther, God, and King!

Axbridge. Concluded.

115

The sove - reign good - ness we re - cord, Thy glo - rious power we sing, Thy glo - rious power we sing.

HYMN 250.

Ballerna. C. M.

Thy ceaseless, un-exhausted love, Un-mer-it-ed and free, Delights our e-vil to.... re-move, And help our mis-e-ry.

Camberwell. C. M.

ADAMS.

God moves in a mys - te - rious way, His won - ders to per - form; He plants his foot - steps in the sea,

HYMN 122.

Geneva. C. M.

And rides up - on the storm.

Let the re - deem'd give thanks and praise To a for -

Let the re - deem'd, &c.

Geneva. C. M. Concluded.

117

a for-giv-ing God,
My fee-ble voice, &c.
Till washed, &c.
giv-ing God! My fee-ble voice I can-not raise, Till wash'd in Je-sus' blood.
My fee-ble voice, &c.

HYMN 169,

Bedford. C. M.

WHEALL.

To
a for-
Je-sus, the all-re-stor-ing Word, My fall-en spir-it's hope, Af-ter thy love-ly like-ness, Lord, Ah, when shall I wake up?

Abingdon. C. M.

DR. HEIGHINGTON.

Be-ing of Beings, God of love! To thee our hearts we raise; Thy all - sus-tain-ing power we prove, And gladly sing thy praise.

The musical score for 'Abingdon' is written in G major (one sharp) and 3/2 time. It consists of four staves. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The lyrics are written below the vocal staves.

Arlington. C. M.

DR. ARNE.

Come, O thou all-victorious Lord, Thy power to us make known: Strike with the hammer of thy word, And break these hearts of stone!

The musical score for 'Arlington' is written in G major (one sharp) and 3/2 time. It consists of four staves. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The lyrics are written below the vocal staves.

HYMN 446.

Warwick. C. M.

STANLEY,

119

Je - su, the word of mer - cy give, And let it swift - ly run; And let the priests themselves be - lieve, And put sal - va - tion on.

HYMN 139.

Ephesus. C. M.

Je - su ! Re - deem - er, Saviour, Lord, The wea - ry sinner's friend; Come to my help, pronounce the word, And bid my troubles end.

Ashley. C. M.

Sal-va-tion! O the joy-ful sound! What pleasure to our ears! A sovereign balm for every wound, A cordial for our fears.

This musical score is for the hymn 'Ashley' in C major and common time. It consists of four staves. The first staff is the melody, followed by three staves of accompaniment. The lyrics are written below the second staff.

The Doxology.

Glory, honor, praise, and power, be unto the Lamb forever: Jesus Christ is our Redeemer, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Praise the Lord.

This musical score is for 'The Doxology' in C major and common time. It consists of four staves. The first staff is the melody, followed by three staves of accompaniment. The lyrics are written below the second staff. The tempo marking 'Slowly.' is at the end of the first staff. Dynamics 'p' and 'f' are marked in the second and third staves.

David's Harp. C. M.

121

When all thy mercies, O my God, My ris - ing soul sur - veys—My ris - ing soul sur - veys, Transport - ed with the

view, I'm lost—Transport - ed with the view, I'm lost - In wonder, love, and praise, In won - - - der, love, and praise.

Sheldon. C. M.

O that thou would'st the hea - vens rent, In ma - jes - ty come down; Stretch out thine arm.... om -

This musical score is for Hymn 138, 'Sheldon. C. M.'. It is written in 3/2 time with a key signature of three sharps (F#, C#, G#). The score consists of four staves: a vocal melody (treble clef), a vocal accompaniment (treble clef), a vocal accompaniment (treble clef), and a bass line (bass clef). The lyrics are: 'O that thou would'st the hea - vens rent, In ma - jes - ty come down; Stretch out thine arm.... om -'.

Gabriel. C. M.

Al - po - tent, And sieze me for thine own! Come, let us, who in Christ believe, Our common Saviour praise, Our common Saviour praise.

This musical score is for Hymn 208, 'Gabriel. C. M.'. It is written in 3/2 time with a key signature of three sharps (F#, C#, G#). The score consists of four staves: a vocal melody (treble clef), a vocal accompaniment (treble clef), a vocal accompaniment (treble clef), and a bass line (bass clef). The lyrics are: 'Al - po - tent, And sieze me for thine own! Come, let us, who in Christ believe, Our common Saviour praise, Our common Saviour praise.'.

Gabriel. C. M. Concluded.

123

To him with joy - ful voi-ces give The glo-ry of his grace..... The glo - ry of his grace, The glo - ry of his grace.

HYMN 214.

Attercliffe. C. M.

MATHER.

Talk with us, Lord, thy-self re-veal, While here o'er earth we rove ; Speak to our hearts, and let us feel The kindling of thy love.

Sovereign Balm. C. M.

FAWCETT.

Sal - va - tion! oh the joy - ful sound! What pleasure to our ears, A sovereign balm for eve - ry wound, A cor - dial

The first system of the musical score for 'Sovereign Balm' consists of four staves. The top staff is a treble clef with a key signature of one flat (Bb) and a 3/2 time signature. The second staff is an alto clef with the same key signature and time signature. The third staff is a treble clef with the same key signature and time signature. The fourth staff is a bass clef with the same key signature and time signature. The lyrics are written below the second and third staves.

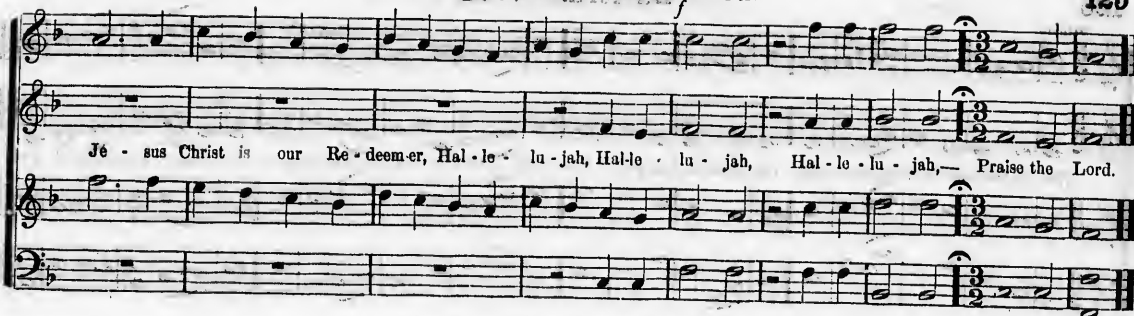
Chorus. ff

for our fears, A cor - dial for our fears. *p* Glo - ry, honor, praise, and pow - er, Be un - to the Lamb for ev - er,

The second system of the musical score for 'Sovereign Balm' consists of four staves. The top staff is a treble clef with a key signature of one flat (Bb) and a 3/2 time signature. The second staff is an alto clef with the same key signature and time signature. The third staff is a treble clef with the same key signature and time signature. The fourth staff is a bass clef with the same key signature and time signature. The lyrics are written below the second and third staves. The word 'Chorus' is written above the first staff, and 'ff' is written below the first staff. The word 'p' is written above the second staff.

Sovereign Balm. Concluded.

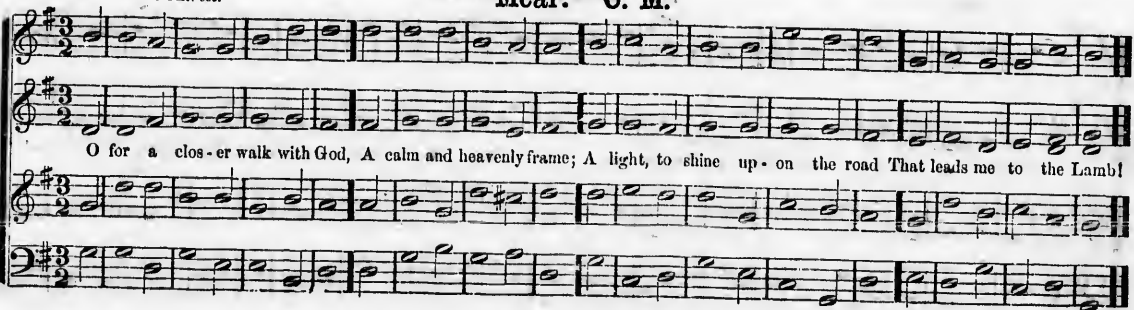
125



Je - sus Christ is our Re - deem-er, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, — Praise the Lord.

HYMN 663.

Mear. C. M.



O for a clos-er walk with God, A calm and heavenly frame; A light, to shine up - on the road That leads me to the Lamb!

Burford. C. M.

PURCELL.

Minore.

Woe to the men on earth who dwell, Nor dread th'Almighty's frown; When God doth all his wrath reveal, And shower his judgments down!

HYMN 42.

St. Mary's. C. M.

RATHIEL.

Thee we a - dore, e - ter - nal Name! And humbly own to thee How fee - ble is our mor - tal frame, What dy - be!

HYMN 80.

Walsal. C. M.

127

Ter-ri-ble thought! shall I a-lone, Who may be saved—shall I— Of all, a-las! whom I have known, Thro' sin, for ev-er die?

HYMN 296.

Cambridge. S. M.

Rev. R. HARRISON.

The pray-ing spir-it breathe, The watch-ing power in-part; From all en-tan-gle-ments beneath Call off my peaceful heart.

Shirland. S. M.

Tenor or Alto ad lib.

S. STANLEY.

Great is the Lord our God, And let his praise be great; He makes his churches his a - bode, His most delight - ful seat.

Compassion. S. M.

A. RADIGER.

To God the only wise, Our Saviour and our King, Let all the saints below the skies, Let all the saints below the skies, Their humble praises bring.

HYMN 581.

Milton Abbey. S. M.

T. CLARK.

129

p

Welcome, sweet day of rest, That saw the Lord arise; Welcome to this reviving breast, Welcome to this reviving breast, And these rejoicing eyes!

HYMN 685.

Mount Ephraim. S. M.

B. MILGROVE.

To God the on - ly wise, Our Sa-viour and our King, Let all the saints be - low the skies Their hum - ble praises bring.

Bradley Church. S. M.

MORTIMER.

p *f* *p*

Soldiers of Christ, arise, And put your armour on, Soldiers of Christ, arise, And put your armour on, Strong in the strength which God sup-

Organ.

plies, Strong in the strength which God supplies, Thro' his eternal Son.

Voice,

HYMN 318. ✕ Reuben. S. M.

WAKELY.

A charge to keep I have, A God to glo ri - fy; A

Reuben. S. M. Concluded.

131

God to glo-ri-fy, A nev-er dy-ing soul to save, A nev-er dy-ing soul to save, And fit it for the sky.

p *f*

This musical score is for the hymn 'Reuben. S. M. Concluded.' It is written for four staves. The first staff is a treble clef with a key signature of two sharps (F# and C#). The second staff is a treble clef with a key signature of two sharps. The third staff is a treble clef with a key signature of two sharps. The fourth staff is a bass clef with a key signature of two sharps. The music is in 2/4 time. The lyrics are: 'God to glo-ri-fy, A nev-er dy-ing soul to save, A nev-er dy-ing soul to save, And fit it for the sky.' There are dynamic markings *p* (piano) and *f* (forte) above the second and third staves respectively.

HYMN 152,

Boylston. S. M.

L. MASON.

Ah! whither should I go, Burdened, and sick, and faint; To whom should I my troubles show, And pour out my complaint?

This musical score is for the hymn 'Boylston. S. M.' by L. Mason. It is written for four staves. The first staff is a treble clef with a key signature of one sharp (F#). The second staff is a treble clef with a key signature of one sharp. The third staff is a treble clef with a key signature of one sharp. The fourth staff is a bass clef with a key signature of one sharp. The music is in 3/4 time. The lyrics are: 'Ah! whither should I go, Burdened, and sick, and faint; To whom should I my troubles show, And pour out my complaint?'.

Sarah. S. M.

W. ARNOLD.

And am I born... to die? To lay this bod-y down? And must my trembling spirit fly In-to..... a world unknown?

HYMN 478.

Aynhoe. S. M.

DR. NARES.

And are we yet a-live, And see each oth-er's face? Glo-ry and praise to Jo-sus give For his re-deem-ing grace.

Great is the Lord our God, And let his praise be great; He makes his churches his a-bode, His most de-light-ful seat.

Doxology.

Praise ye the Lord! Hal-le-lu-jah! Praise ye the Lord! Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! Halle-lu-jah! Praise ye the Lord!

My gra - cious, lov - ing Lord, To thee what shall I say? Well may I trem - ble at thy word, And scarce pre-

sume to pray, And scarce presume to pray.

Come ye that love the Lord, And let your joys be known; Join in a

Mansfield. S. M. Concluded.

135

song with sweet ac - cord, While ye surround his throne, Join in a song with sweet ac-cord, While ye surround his throne.

This musical score is for a hymn in 4/4 time. It consists of four staves. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The melody is simple and hymn-like, with a key signature of one flat (B-flat). The lyrics are printed below the vocal staves.

HYMN 665.

Gerar. S. M.

To God the on - ly wise, Our Sa-viour and our King, Let all the saints be - low the skies, Their humble prais-es bring.

This musical score is for a hymn in 3/4 time. It consists of four staves. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The melody is simple and hymn-like, with a key signature of one flat (B-flat). The lyrics are printed below the vocal staves.

Ipswich. S. M.

Pris - 'ners of hope, a - rise, And see your Lord ap - pear: Lo! on the wings of love he flies,

The musical score for Hymn 387 is written in 3/2 time with a key signature of one flat (B-flat). It consists of four staves: a vocal melody line, a piano accompaniment line, and two additional staves for a second vocal part or organ. The lyrics are: "Pris - 'ners of hope, a - rise, And see your Lord ap - pear: Lo! on the wings of love he flies,".

Mathias. S. M.

STANLEY.

And brings re - demp - - tion near.

How beau-teous are their feet, Who stand on Si - on's hill;

The musical score for Hymn 701 is written in 3/4 time with a key signature of one flat (B-flat). It consists of four staves: a vocal melody line, a piano accompaniment line, and two additional staves for a second vocal part or organ. The lyrics are: "And brings re - demp - - tion near. How beau-teous are their feet, Who stand on Si - on's hill;".

Mathias. S. M. Concluded.

137

Who bring sal - va - tion in their tongues, And words of peace re - veal, And words of peace re - veal.

p *f* *p* *f*

Detailed description: This is a four-part musical score for the hymn 'Mathias. S. M. Concluded.' It features four staves: two for the vocal parts (Soprano and Alto) and two for the piano accompaniment (Right and Left Hand). The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The lyrics are 'Who bring sal - va - tion in their tongues, And words of peace re - veal, And words of peace re - veal.' The score includes dynamic markings of *p* (piano) and *f* (forte) for both the vocal and piano parts.

HYMN 303.

Watchman. S. M.

JAMES LEACH.

Ah, when shall I awake From sin's soft-soothing power, The slum - ber from my spi - rit shake, And rise to fall no more.

Detailed description: This is a four-part musical score for the hymn 'Watchman. S. M.' by James Leach. It features four staves: two for the vocal parts (Soprano and Alto) and two for the piano accompaniment (Right and Left Hand). The key signature has three sharps (F#, C#, G#), and the time signature is common time (C). The lyrics are 'Ah, when shall I awake From sin's soft-soothing power, The slum - ber from my spi - rit shake, And rise to fall no more.' The score includes various musical notations such as slurs, ties, and phrasing marks.

Dover. S. M.

Great is the Lord, our God, And let his praise be great; He makes his church-es his a - bode, His most de-light - ful seat.

The musical score for 'Dover' is written for four staves. The first two staves are for the vocal parts (Soprano and Alto), and the last two are for the piano accompaniment (Right and Left Hand). The key signature is one flat (B-flat), and the time signature is 3/2. The melody is simple and hymn-like, with a clear cadence at the end of each line.

Shrewsbury. S. M.

HARWOOD.

Pris - 'ners of hope a - rise, And see your Lord ap - pear: Lo! on the wings of love he flies, And brings redemption near.

The musical score for 'Shrewsbury' is written for four staves. The first two staves are for the vocal parts (Soprano and Alto), and the last two are for the piano accompaniment (Right and Left Hand). The key signature is one sharp (F#), and the time signature is 3/4. The melody is more complex than 'Dover', with many beamed eighth and sixteenth notes, giving it a more lively and flowing character.

Join in a song with sweet ac -

Come, ye that love the Lord, And let your joys be known; Join in a song with sweet ac - cord,

Join in a song, &c.

cord, in a song, &c.

Join in a song with sweet accord, While ye surround the throne, While ye surround the throne, While ye surround the throne.

While ye surround the throne, While ye, &c.

cord, in a song, &c. While ye surround the throne, While ye, &c.

Bethel. S. M.

p *f* *p* *f*
 Strong in the strength which God supplies Through his e-ter-nal Son.
 Soldiers of Christ, arise, And put your ar-mour on, And put your armour on; Strong in the strength which God supplies Thro' his eternal Son:

Joy. S. M.

Strong in the strength which God supplies Thro' his e-ter-nal Son:
 Fa-ther, in whom we live, In whom we are and move, In whom we are and move.

Joy. S. M. Concluded.

141

p

The glory, pow'r, and praise receive, Of thy creating love, The glory, power, and praise receive Of thy ere-a-ting love.

HYMN 685.

Eastbourne. S. M.

WEBBE.

To God the on - ly wise, Our Sa-v'our and our King, Let all the saints be - low the skies Their humble prais- es bring.

Cornhill. S. M.

T. CLARK.

And gather

Shepherd of Is - ra-el, hear Our suppli - ca - ting cry, Our sup - pli - ca - ting cry; And gather in the souls sin -

Our sup - pli - ca - ting cry, Our sup - pli - ca - ting cry; And gather in the souls sin - cere, And gather

And gather in the souls sin - cere,

in the souls sin - cere That from their brethren fly.

cere, And gather in the souls sincere, That from their brethren fly.

in the souls... sin - cere that from their brethren fly.

And gath - er in the souls sincere That from their brethren fly, That from their brethren fly.

HYMN 12.

Dallas. S. M.

Come, ye that love the Lord, And let your joys be known;

Dallas. S. M. Concluded.

143

And gather
souls sin-
And gather
- cere,

Join in a song with sweet ac- cord,
Join in a song with sweet accord,
While ye surround his throne, While ye surround his throne.

Join in a song with sweet a- cord,

HYMN 673.

Sacrifice. S. M.

ys be knowu;

Commit thou all thy griefs And ways in - to His hands, To His sure truth and ten- der care, Who earth and heaven commands.

Falmouth. S. M.

Father, in whom we live, In whom we are, and move, The glo-ry, power, and praise receive, Of thy ere-at-ing love, Of thy ere-

at-ing love, Of thy ere-at-ing love.

HYMN 701.

Christianity. S. M.

W. ARNOLD.

How beauteous are their feet, Who stand on Si-on's hill; Who bring sal-

Christianity. S. M. Concluded.

145

va - tion in their tongues, And words of peace re - veal! And words of peace reveal! And words of peace.....re - veal!

HYMN 296.

Narenza. S. M.

The praying Spir - it breathe, The watching power im-part; From all en - tan - gle-ments beneath, Call off my peace-ful heart

Essex. S. M.

W. MATTHEWS.

Come ye that love the Lord, And let your joys be known And let your joys be known; Join in a song with sweet accord, While ye surround his throne,

HYMN 300.

Zeal. S. M.

FAWCETT.

While ye surround his throne, While ye surround his throne;

Je - sus, . . . I fain would find Thy zeal . . . for God in me,

Zeal. S. M. Concluded.

147

Thy yearn-ing pi-ty for.... man-kind, Thy burn-ing char-i-ty, Thy burn-ing char-i-ty.

p *f*

HYMN 93.

Thatcher. S. M.

HANDEL.

My gra-cious lov-ing Lord, To thee what shall I say? Well may I trem-ble at thy word, And scarce presume to pray.

Harmony. S. M.

Je - sus the conqueror, &c.

Je - sus, the conqueror, reigns, In glorious strength array'd, In glo - rious strength array'd, His king - dom o - ver

Organ.

This system contains four staves of music. The first staff is a vocal line with lyrics. The second and third staves are vocal lines with lyrics. The fourth staff is an organ accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The music is in a hymn style with a simple melody and accompaniment.

all maintains, And bids the earth be glad, And bids the earth be glad, And bids..... the earth be glad.

Voice

This system contains four staves of music. The first staff is a vocal line with lyrics. The second and third staves are vocal lines with lyrics. The fourth staff is an organ accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The music is in a hymn style with a simple melody and accompaniment.

HYMN 103.

St. Bride's. S. M.

DR. HOWARD.

149

O that I could re-vere My much-of-fend-ed God! O that I could but stand in fear Of thy af-fiet-ing rod!

HYMN 721.

Egypt. S. M.

LEACH.

And must this bo-dy die? This well-wrought frame decay? And must these active limbs of mine Lie mould'ring in the clay?

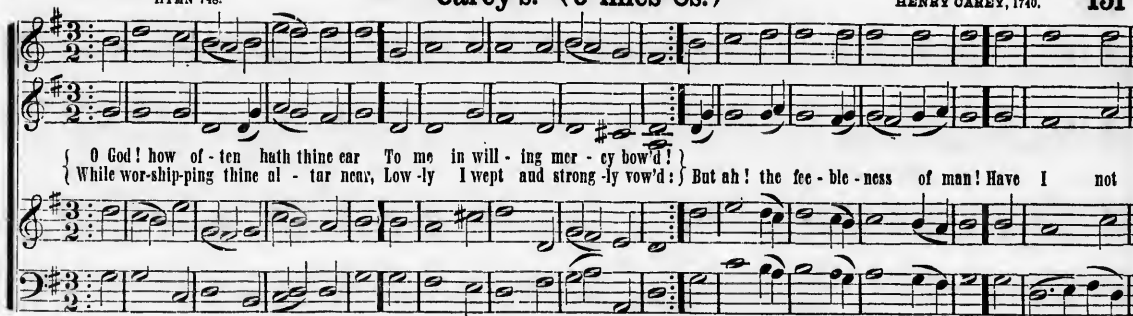
"I the good fight have fought," O, when shall I declare? The victory by my Saviour got, I long with Paul to share.

Lord, if at thy command, The word of life we sow, Wa - ter'd by thy almighty hand, The seed shall surely grow, The seed shall surely grow.

Carey's. (6 lines 8s.)

HENRY CAREY, 1740.

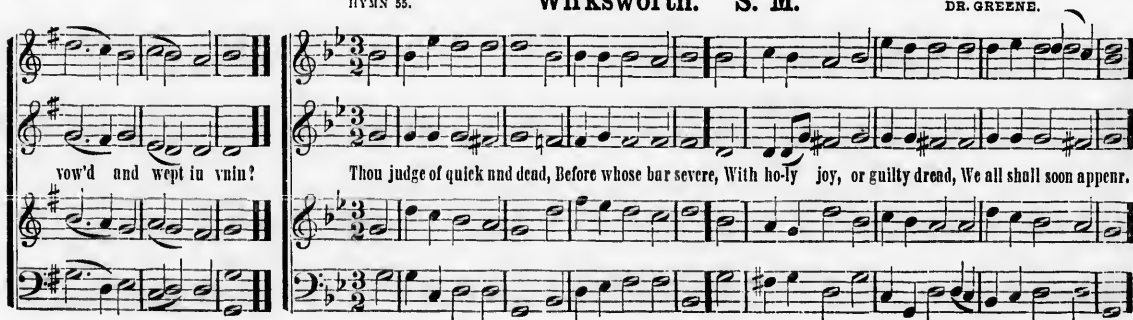
161



{ O God! how of - ten hath thine ear To me in will - ing mer - cy bow'd! }
 { While wor-ship-ping thine al - tar near, Low-ly I wept and strong-ly vow'd: } But ah! the fee - ble - ness of man! Have I not

Wirksworth. S. M.

DR. GREENE.



vow'd and wept in vain? Thou judge of quick and dead, Before whose bar severe, With ho-ly joy, or guilty dread, We all shall soon appear.

Cleft of the Rock. (6 lines 8s.)

FAWCETT.

I call the world's Re-deem - er mine! He lives who died for me, I know; Who bought my soul with blood di -

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a time signature of 3/2. The second staff is a treble clef with a key signature of one flat and a time signature of 3/2. The third staff is a treble clef with a key signature of one flat and a time signature of 3/2. The fourth staff is a bass clef with a key signature of one flat and a time signature of 3/2. The lyrics are written below the second and third staves.

vine, Je - sus shall re - ap - pear be - low. Stand in that dread - ful day unknown, And fix on earth his

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one flat and a time signature of 3/2. The second staff is a treble clef with a key signature of one flat and a time signature of 3/2. The third staff is a treble clef with a key signature of one flat and a time signature of 3/2. The fourth staff is a bass clef with a key signature of one flat and a time signature of 3/2. The lyrics are written below the second and third staves.

Cleft of the Rock. Concluded.

153

f

heav'n - ly throne. Stand in the dread - ful day un - known, And fix on earth his heav'n - ly throne.

Luther's Hymn. (6 lines 8s.)

M. LUTHER.

Largo. HYMN 494.

Lo! God is here! let us adore, And own how dreadful is this place, }
 Let all within us feel his power, And silent bow before his face; } Who know his pow'r, his grace who prove, Serve him with awe, with reverence love, Serve, &c.

* Admah. (6 lines 8s.)

Je - sus, thou sove - reign Lord of all, The same through one e - ter - nal day, At - tend thy feeblest fol - lowers' call,

And O in - struct us how to pray! Pour out the sup - pli - ca - ting grace, And stir us up to seek thy face!

p

O God, of good th'unfathomed Sea! Who would not give his heart to thee? Who would not love thee with his might,

p

This system contains the first two staves of the hymn. The first staff is a vocal melody in G major (one sharp) and common time. The second staff is an accompaniment in the same key and time. The lyrics are written below the second staff. Dynamics include piano (*p*) at the beginning and end of the system.

f

O Je - su, Lov - er of mankind? Who would not his whole soul and mind, With all his strength, to thee u-nite?

f

This system contains the next two staves of the hymn. The first staff continues the vocal melody. The second staff continues the accompaniment. The lyrics are written below the second staff. Dynamics include forte (*f*) at the beginning and end of the system.

Plymouth Dock. (6 lines 8s.)

See, sin - ners, in the gos - pel glass, The Friend and Sav - iour of mankind! Not one of all th'a - pos - tate race,

The first system of the musical score for 'Plymouth Dock' consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The second staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The third staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The fourth staff is a bass clef with a key signature of one flat (B-flat) and a common time signature (C). The lyrics are written below the second and third staves.

But may in him sal - va - tion find! His thoughts, and words, and ac - tions prove, His life and death,—that God is love!

The second system of the musical score for 'Plymouth Dock' consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The second staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The third staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The fourth staff is a bass clef with a key signature of one flat (B-flat) and a common time signature (C). The lyrics are written below the second and third staves.

Terah. (6 lines 8s.)

W. ARNOLD.

157

Sa-viour of all, what hast thou done, What hast thou suf - fer'd on the tree? Why didst thou groan thy mo - tal groan.

O - be - dient un - to death for me? The mys - tery of thy pas - sion show, The end of all thy griefs be - low.

Siloam. (6 lines 8s.)

HAYDN.

Now I have found the ground wherein Sure my soul's an - chor may re - main: The wounds of Je - sus, for my sin

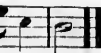
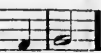
Be - fore the world's found - a - tion slain; Whose mer - cy shall un - sha - ken stay, When heaven and earth are fled a - way.

Organ. Voice.

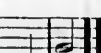
✕ Desire. (6 lines 8s.)



my sin



a - way.



Ex - pand thy wings, ce - les - tial Dove, And, brood - ing o'er my na - ture's night, Call forth the ray of heav'n - ly Love.

Let there in my dark soul be light; And fill th'il - lus - tra - ted a - byss With glorious beams of end-less bliss.

Thou, Lord, on whom I still de-pend, Shalt keep me faith-ful to the end: I trust thy truth, and love, and power,

The first system of the musical score for 'Eaton'. It consists of four staves. The top two staves are in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The bottom two staves are in bass clef with the same key signature and time signature. The lyrics are written below the second staff.

Shall save me to the lat-est hour; And, when I lay this bo-dy down, Re-ward with an im-mor-tal crown.

The second system of the musical score for 'Eaton'. It also consists of four staves in the same format as the first system (treble and bass clefs, one flat key signature, common time). The lyrics are written below the second staff.

Peck's Trumpet. (6 lines 8s.)

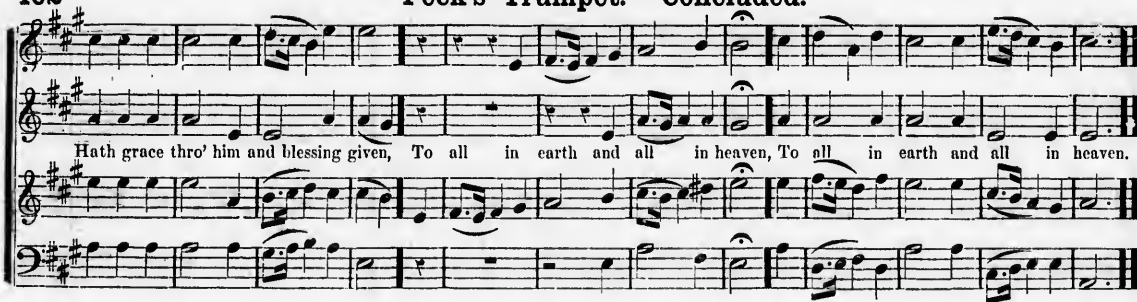
PECK.

161

Sin - ners, rejoice: your peace is made; Your Sa - viour on the cross hath bled; Your God, in Je - sus re - con - cil'd,

On all his works a - gain hath smil'd; Hath grace thro' him and bless - ing given, To all in earth and all in heaven,

Peck's Trumpet. Concluded.

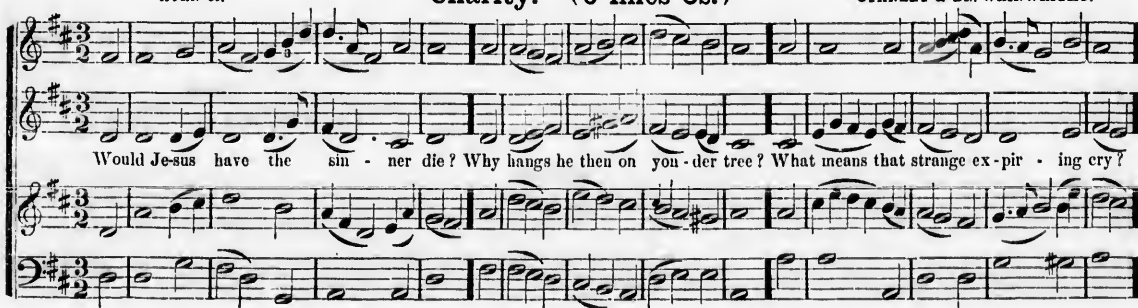


Hath grace thro' him and blessing given, To all in earth and all in heaven, To all in earth and all in heaven.

HYMN 33.

Charity. (6 lines 8s.)

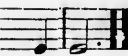
STANLEY & DR. WAINWRIGHT.



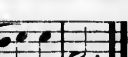
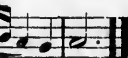
Would Je-sus have the sin - ner die? Why hangs he then on you - der tree? What means that strange ex - pir - ing cry?

Charity, Concluded.

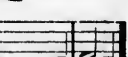
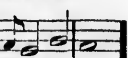
163



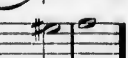
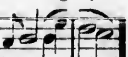
in heaven.



NWRIGHT.



ing cry?

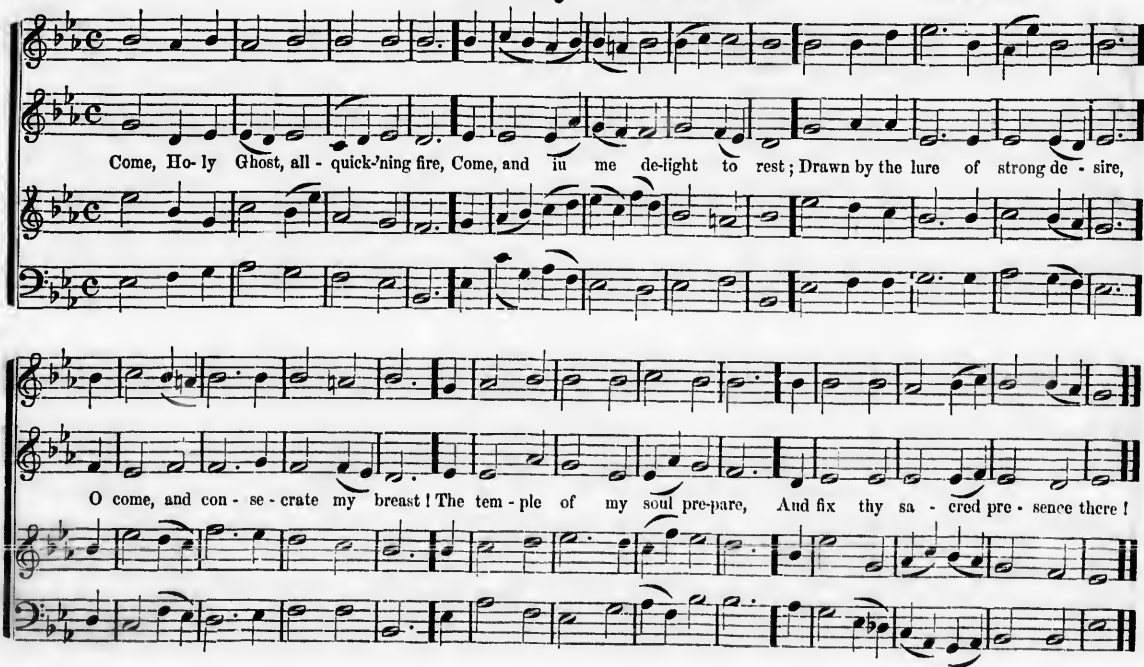


(Sin - ners, he prays for you and me:) "Forgive them, Fa - ther, O for - give, They know not that by

me they live, For - give them, Fa - ther, O for - give, They know not that by me they live."

Ledbury. (6 lines 8s.)

THOMAS CLARK.



Come, Ho-ly Ghost, all - quick'ning fire, Come, and in me de-light to rest; Drawn by the lure of strong de - sire,

O come, and con - se - crate my breast! The tem - ple of my soul pre- pare, And fix thy sa - cred pre - sence there!

Je - su, thy bound - less love to me No thought can reach, no tongue de - clare ; O knit my thank - ful heart to thee,

This system contains the first four staves of the hymn. The top staff is the vocal melody in G major (one sharp) and 3/2 time. The second staff is a piano accompaniment. The third and fourth staves are additional parts, likely for a second voice or organ. The lyrics are written below the second staff.

And reign without a ri - val there ! Thine whol - ly, thine a - lone, I am ; Be thou a - lone my con - stant flame !

This system contains the next four staves of the hymn, continuing the melody and accompaniment from the first system. The lyrics are written below the second staff.

Barrett. (6 lines 8s.)

Con Spirito.

Would Je - sus have the sinner die? Why hangs he then on yon - der tree? What means that strange ex - pir - ing cry? (Sinners, he

The first system of the musical score consists of four staves. The top staff is the vocal line, starting with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/2 time signature. It begins with a 'C' time signature and a 'p' (piano) dynamic marking. The second staff is a piano accompaniment line, also in treble clef. The third staff is a piano accompaniment line in bass clef. The fourth staff is a piano accompaniment line in bass clef. The lyrics are written below the second staff.

prays for you and me:) "Forgive them, Father, O forgive: They know not that by me they live!" They know not that by me, &c.

The second system of the musical score consists of four staves. The top staff is the vocal line, starting with a treble clef, a key signature of two flats, and a 3/2 time signature. It begins with a 'C' time signature and a 'f' (forte) dynamic marking. The second staff is a piano accompaniment line, also in treble clef. The third staff is a piano accompaniment line in bass clef. The fourth staff is a piano accompaniment line in bass clef. The lyrics are written below the second staff.

Watch'd by the world's ma - lignant eye, Who load us with reproach and shame, As servants of the Lord Most High, As

The first system of the musical score for 'Zalmonah' consists of four staves. The top staff is a treble clef with a key signature of two sharps (F# and C#) and a 3/2 time signature. The second staff is a treble clef with a key signature of two sharps and a 3/2 time signature. The third staff is a treble clef with a key signature of two sharps and a 3/2 time signature. The fourth staff is a bass clef with a key signature of two sharps and a 3/2 time signature. The lyrics are written below the second and third staves.

zeal-ous for his glo - rious name, We ought in all his paths to move, With ho - ly fear and hum - ble love.

The second system of the musical score for 'Zalmonah' consists of four staves. The top staff is a treble clef with a key signature of two sharps (F# and C#) and a 3/2 time signature. The second staff is a treble clef with a key signature of two sharps and a 3/2 time signature. The third staff is a treble clef with a key signature of two sharps and a 3/2 time signature. The fourth staff is a bass clef with a key signature of two sharps and a 3/2 time signature. The lyrics are written below the second and third staves.

Sa - viour from sin, I wait to prove That Je - sus is thy heal - ing name; To lose, when per - fect - ed in love,

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The second staff is a treble clef with the same key signature and time signature, containing the lyrics. The third staff is a treble clef with the same key signature and time signature. The fourth staff is a bass clef with the same key signature and time signature. A dynamic marking 'p' (piano) is placed above the fourth staff.

Whate'er I have, or can, or am: I stay me on thy faith - ful word, "The servant shall be as his Lord."

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of two flats and a 3/4 time signature. The second staff is a treble clef with the same key signature and time signature, containing the lyrics. The third staff is a treble clef with the same key signature and time signature. The fourth staff is a bass clef with the same key signature and time signature. A dynamic marking 'f' (forte) is placed above the second staff.

Simeon's Joy. (6 lines 8s.)

169

in love,

is Lord."

Mes - si - ah, joy of ev - ery heart, Thou, thou the King of glo - ry art, The Fa - ther's ev - er - last - ing Son,

on thee de - pend,

Thee it de - lights thy Church to own ; For all our hopes on thee de - pend, Whose glo - rious mer - cies nev - er end.

For all our hopes on thee depend,

Detailed description: This is a musical score for a hymn. It consists of two systems of four staves each. The first system contains the first line of the hymn, and the second system contains the second line. The music is written in a key with two flats (B-flat and E-flat) and a 2/2 time signature. The lyrics are written below the staves, with some words appearing above the notes in the second system. The score includes various musical notations such as treble and bass clefs, notes, rests, and bar lines.

Love. (6 lines 8s.)

p

My heart is full of Christ, and longs Its glorious matter to declare! Of him I make my loftier songs, I cannot from his praise forbear;

f

p

My ready tongue makes haste to sing The glo - ries of my heaven-ly King, The glo - ries of my heavenly King.

Sa-viour, on me.... the grace be-stow, To trample on my mor-tal foe, Conqueror of death with thee to rise,

The first system of the musical score for 'Madrid' consists of four staves. The top staff is a treble clef with a common time signature. The second staff is a treble clef with a common time signature. The third staff is a treble clef with a common time signature. The fourth staff is a bass clef with a common time signature. The lyrics are written below the second and third staves.

And claim my sta-tion in theskies, Fix'd as the throne which ne'er can move, A pil-lar in thy church a-bove.

The second system of the musical score for 'Madrid' consists of four staves. The top staff is a treble clef with a common time signature. The second staff is a treble clef with a common time signature. The third staff is a treble clef with a common time signature. The fourth staff is a bass clef with a common time signature. The lyrics are written below the second and third staves.

Zauberflöte. (6 lines 8s.)

MOZART.

Prison-ers of hope, lift up your heads; The day of lib-er-ty draws near; Je-sus, who on the Serpent treads, Shall soon in your be-

half ap-pear; The Lord will to his tem-ple come; Prepare your hearts to make him room, Prepare your hearts to make him room.

O God, of good th'unfathomed Sea! Who would not give his heart to thee? Who would not love thee with his might,

This musical system consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a time signature of 4/4. The second staff is an alto clef with a key signature of one flat and a time signature of 4/4. The third staff is a treble clef with a key signature of one flat and a time signature of 4/4. The bottom staff is a bass clef with a key signature of one flat and a time signature of 4/4. The music is written in a hymn style with a mix of eighth and sixteenth notes, and rests. The lyrics are written below the staves, aligned with the notes.

O Je - su, Lov - er of mankind? Who would not his whole soul and mind, With all his strength, to thee u - nite?

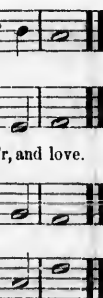
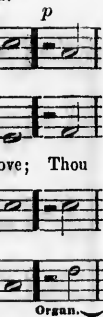
This musical system also consists of four staves, with the same clefs and key signature as the first system. The music continues with similar notation, including eighth and sixteenth notes and rests. The lyrics are written below the staves, aligned with the notes.

Father of ev - er - last - ing grace, Thy goodness and thy truth we praise, Thy goodness and thy truth we prove; Thou

Organ.

hast in hon - our of thy Son, The gift un-speak - a - ble sent down, The Spirit of life, and pow'r, and love.

voice.



O God, of good th'un-fath-omed Sea! Who would not give his heart to thee? Who would not love thee with his might,

O Je - su, Lov - er of mankind? Who would not his whole soul and mind, With all his strength to thee u - nite?

Voice or Organ. K

Martin's Lane. (6 lines 8s.)

DR. ARNE.

How love - ly are thy tents, O Lord! Where'er thou choos - est to re - cord Thy name, or place thy house of prayer.

The first system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one flat (B-flat), and the time signature is common time (C). The melody is written on the top staff, with the lyrics 'How love - ly are thy tents, O Lord! Where'er thou choos - est to re - cord Thy name, or place thy house of prayer.' written below it. The accompaniment is written on the bottom two staves.

My soul out - flies the an - gel choir, And faints, o'erpow'ed with strong de - sire, To meet thy spe - cial presence there.

The second system of the musical score also consists of four staves, with the same instrumentation as the first system. The melody continues on the top staff, with the lyrics 'My soul out - flies the an - gel choir, And faints, o'erpow'ed with strong de - sire, To meet thy spe - cial presence there.' written below it. The accompaniment continues on the bottom two staves.

O Je - su, source of calm re-pose, Thy like nor man nor an-gel knows; Fair-est among ten thou - sand fair!

E'en those whom death's sad fetters bound,

E'en those whom death's sad fet - ters . . . bound, Whom thick - est darkness com - pass'd round, Find light and life if thou ap-pear.

E'en those whom death's sad fetters bound, *Organ* *Voice.*

Jackson's Hymn. (6 lines 8s.)

PETTIT.

I'll praise my Maker while I've breath; And when my voice is lost in death, Praise shall employ my nobler pow'rs! My days of praise shall ne'er be past,
While life, and thought, and

being last, Or im - mor - tal - i - ty endures, My days of praise shall ne'er be past, While life, and thought, and being last, Or immortality endures.

Voice Org. Voice. Org. Voice.

Didsbury. (6 lines 8s.)

WEBBE.

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How love - ly are thy tents, O Lord! Where'er thou chooseth to re - cord Thy name, or place thy house of prayer.

The first system of the hymn consists of four staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The second staff is a vocal line in treble clef. The third staff is a vocal line in treble clef. The fourth staff is a bass line in bass clef. The lyrics are written below the staves, with hyphens indicating syllables that span across measures.

My soul outflies the an - gel choir, And faints, o'erpow'ered with strong de - sire, To meet thy spe - cial pre - sence there.

The second system of the hymn also consists of four staves, following the same instrumental arrangement as the first system. The lyrics continue across these staves, with hyphens indicating syllables that span across measures.

Harwood's. (4 8s & 2 6s.)

E. HARWOOD, 1760.

Be it my on - ly wisdom here, To serve the Lord with fil - ial fear, With lov - ing grat - i - tude; Su - pe - rior sense may

HYMN 147.

St. John's. 4 8s & 2 6s. LEACH.

I display, By shunning eve-ry e - vil way, And walking in the good.

O Love Divine, how sweet thou art!

St. John's. Concluded.

181

When shall I find my will-ing heart All ta - - ken up by thee? I thirst, I faint, I die to prove

This musical system consists of four staves. The top staff is a vocal line in G major (one sharp) and 4/4 time, featuring a melody with eighth and sixteenth notes. The second staff is a piano accompaniment with a similar rhythmic pattern. The third and fourth staves provide harmonic support with sustained notes and moving lines. The lyrics are written below the second staff.

The greatness of re - deem - ing Love, The love of Christ to me!..... The love of Christ to me!

This musical system also consists of four staves. The vocal line (top staff) has a more sustained melody with some rests, indicated by the ellipsis in the lyrics. The piano accompaniment (second staff) continues the harmonic texture. The third and fourth staves provide further harmonic support. The lyrics are written below the second staff.

9 glorious hope of per - feet love! It lifts me up to things above; It bears on eagles' wings; It gives my ravished soul a taste, And

With Jesus' priests and kings

makes me for some moments feast With Jesus' priests and kings, It gives my ravish'd soul a taste, And makes me for some moments feast With, &c.

With Jesus' priests and kings

How hap - py are the lit - tle flock, Who, safe beneath their guardian-rock, In all commotions rest! When war's and

tu - mult's waves run high, Un-mov'd a-bove, Un-mov'd above the storm... they lie, They lodge, they lodge in Je - su's breast.

Willowby. (4 8s & 2 6s.)

Lord, I a - dore thy gra - cious will: Thro' ev - 'ry in - stru - ment of ill My Fa - ther's goodness see.

The first system of the hymn consists of four staves. The top staff is a treble clef with a key signature of two sharps (F# and C#) and a common time signature. The second staff is a treble clef with the same key signature and time signature, containing the vocal melody with lyrics. The third staff is a treble clef with the same key signature and time signature. The fourth staff is a bass clef with the same key signature and time signature.

Ac - cept the com - pli - ca - ted wrong Of Shi - mei's hand and Shi - mei's tongue, As kind re - bukes from thee!

The second system of the hymn consists of four staves. The top staff is a treble clef with a key signature of two sharps (F# and C#) and a common time signature. The second staff is a treble clef with the same key signature and time signature, containing the vocal melody with lyrics. The third staff is a treble clef with the same key signature and time signature. The fourth staff is a bass clef with the same key signature and time signature.

Je - sus, thou soul of all our joys, For whom we now lift up our voice, And all our strength ex - ert.

This system contains the first four staves of the hymn. The top staff is the vocal melody in G major (one flat) and 3/4 time. The second staff is the vocal accompaniment. The third staff is the piano accompaniment in the right hand. The fourth staff is the piano accompaniment in the left hand. The lyrics are written below the vocal staves.

Vouchsafe the grace we humbly claim, Compose in-to a thankful frame, And tune thy people's heart, And tune thy peo - ple's heart.

This system contains the next four staves of the hymn, continuing the vocal and piano parts from the first system. The lyrics are written below the vocal staves.



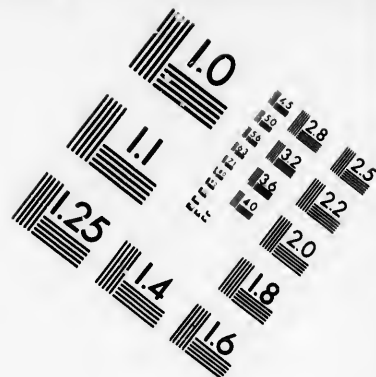
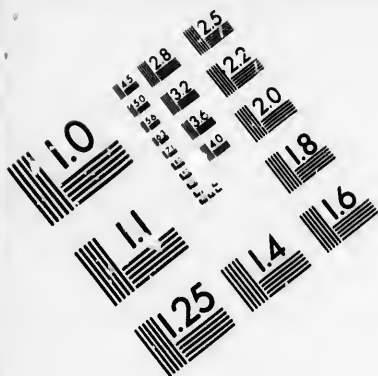
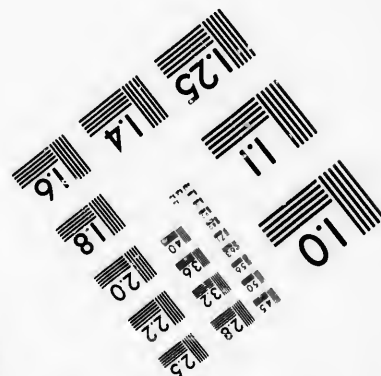
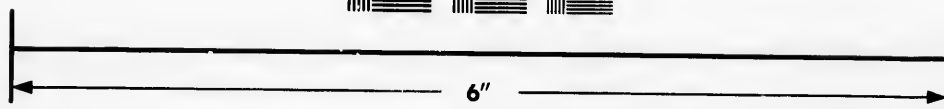
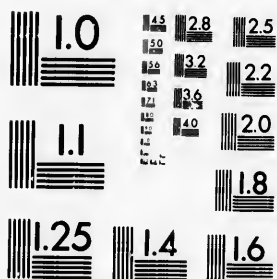


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Latrobe. (4 8s & 2 6s.)

REV. C. I. LA TROBE, 1805.

Minore.

O Sa-viour, cast a gra-cious smile! Our gloom-y guilt and sel-fish guile, And shy dis-trust re-move:

The true sim-ple-ci-ty im-part, To fash-ion ev-ery pas-sive heart, And mould it in-to love.

How happy is the pil-grim's lot! How free from ev-ery anx-i-ous thought, From worldly hope and fear! From worldly hope and fear! Confined to nei-ther

court nor cell, His soul disdains on earth to dwell, He on-ly sojourns here, He on-ly sojourns here, He on-ly sojourns here.

Warsaw. (4 6s & 2 8s.)

Join all the glorious names Of wis-dom, love, and power, That ever mor - tals knew, That angels ev - er bore; All are too mean to

The musical score for 'Warsaw' consists of four staves. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is common time (C). The melody is simple and hymn-like, with a steady rhythm.

Haddam. (4 6s & 2 8s.)

L. MASON.

speak his worth, Too mean to set our Saviour forth.

The Lord Jehovah reigns, His throne is built on high; The garments he assumes Are light and majesty:

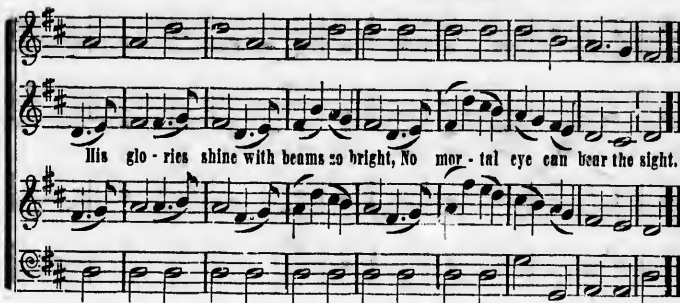
The musical score for 'Haddam' is divided into two systems. The first system has four staves (two vocal, two piano), and the second system also has four staves. The key signature is one sharp (F-sharp), and the time signature is 2/3. The melody is more complex than the first hymn, with some syncopation and a more active bass line.

Haddam. Concluded.

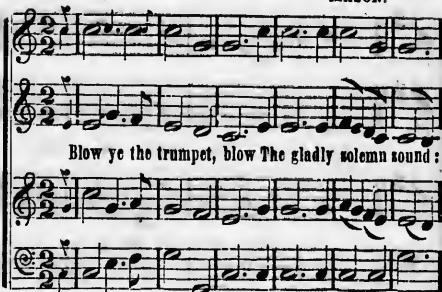
Murray. (4 6s & 2 8s.) 189

HYMN 645.

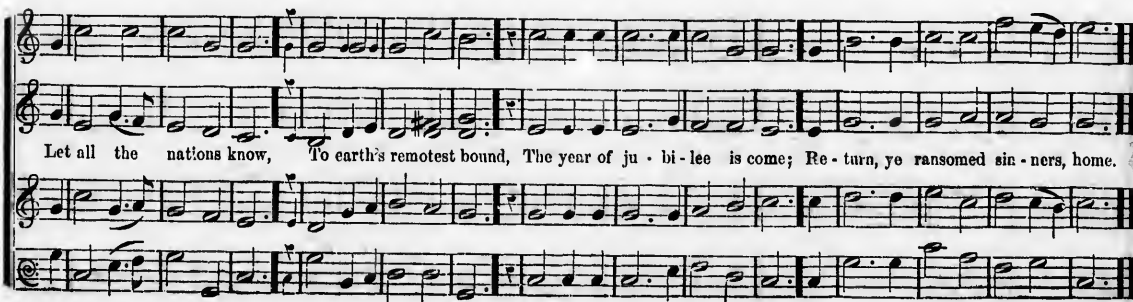
MASON.



His glo - ries shine with beams so bright, No mor - tal eye can bear the sight.



Blow ye the trumpet, blow The gladly solemn sound:



Let all the nations know, To earth's remotest bound, The year of ju - bi - lee is come; Re - turn, ye ransomed sin - ners, home.

Remembrance. (4 6s & 2 8s.)

Lord of the worlds a - bove! How pleas - ant and how fair The dwell - ings of thy love,

p Thy earth - ly tem - ples, are! To thine a - bode My heart as - pires, With warm de - sires To see my God.

f

The musical score is written for four staves. The first two staves are treble clef, and the last two are bass clef. The key signature is one sharp (F#), and the time signature is 3/4. The music is in a hymn style, with a steady rhythm. The lyrics are printed below the staves, with some words underlined. The score includes dynamic markings: *p* (piano) and *f* (forte). The first system of music ends with a double bar line, and the second system begins with a new line of music. The lyrics are: "Lord of the worlds a - bove! How pleas - ant and how fair The dwell - ings of thy love," followed by "Thy earth - ly tem - ples, are! To thine a - bode My heart as - pires, With warm de - sires To see my God." The score concludes with a final double bar line.

love,
God of my life, to thee My cheer - ful soul I raise! Thy good - ness bade me be, And

The first system of the musical score for 'St. Swithin.' consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/2. The melody is written on the top staff, with the lyrics 'love, God of my life, to thee My cheer - ful soul I raise! Thy good - ness bade me be, And' written below it. The accompaniment is written on the bottom two staves.

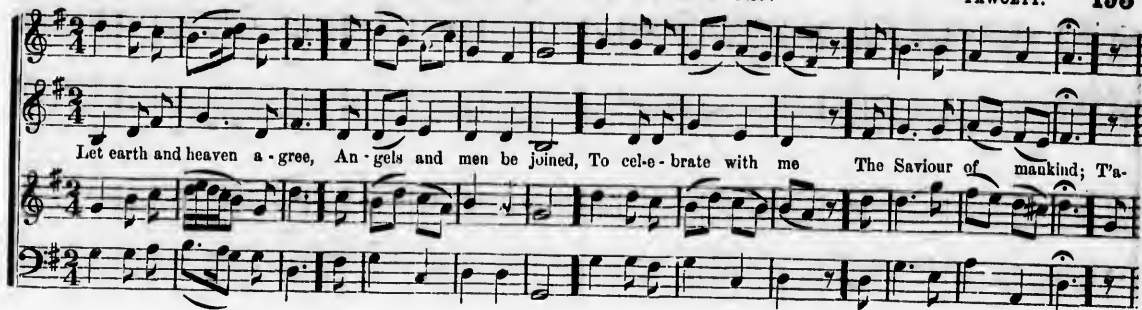
my God.
still pro - longs my days; I see my na - tal hour re - turn, And bless the day that I was born.

The second system of the musical score continues the melody and accompaniment from the first system. It also consists of four staves (two treble, two bass) in the same key and time signature. The lyrics 'my God. still pro - longs my days; I see my na - tal hour re - turn, And bless the day that I was born.' are written below the top staff. The system concludes with a double bar line.

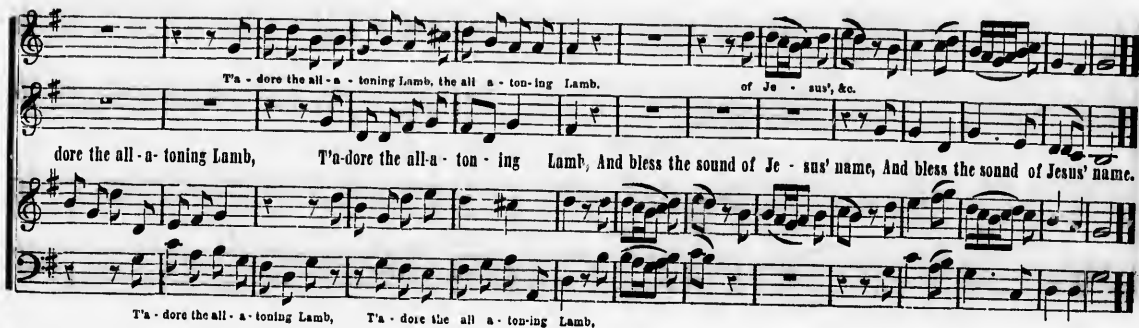
Lutman. (4 6s. & 2 8s)

The Lord of earth and sky, The God of a-ges praise; Who reigns enthron'd on high, Ancient of endless days; Who lengthens out our

tri-al here, And spares us yet an-oth-er year. Who lengthens out our tri-al here, And spares us yet an-oth-er year.....



Let earth and heaven a - gree, An - gels and men be joined, To cel - e - brate with me The Saviour of mankind; T'a -



T'a - dore the all - a - toning Lamb, the all - a - ton - ing Lamb. of Je - sus', &c.

dore the all - a - toning Lamb, T'a - dore the all - a - ton - ing Lamb, And bless the sound of Je - sus' name, And bless the sound of Jesus' name.

T'a - dore the all - a - toning Lamb, T'a - dore the all - a - ton - ing Lamb,

Lord, we thy will o-bey, And in thy pleasure rest; We, on-ly we, can say, "Whatev-er is, is best;" Joy-ful to

meet, will-ing to part, Joy-ful to meet, will-ing to part, Convinced, convinced we still are one in heart.

Joy-ful to meet, &c.

Organ. Voice.

Reward. (4 6s & 2 8s.)

Lord, we thy will o - bey, And in thy pleas - ure rest; We, on - ly we, can say, "What - ever is, is best;"

This system contains four staves of music. The first staff is a vocal line in treble clef with a key signature of one flat and a 3/4 time signature. The second staff is a vocal line in treble clef. The third staff is a vocal line in treble clef. The fourth staff is a bass line in bass clef. The lyrics are written below the staves.

Vivace.

Joy - ful to meet, will - ing to part, Con - vinced we still are one in heart, Con - vinced we still are one in heart.

This system contains four staves of music. The first staff is a vocal line in treble clef. The second staff is a vocal line in treble clef. The third staff is a vocal line in treble clef. The fourth staff is a bass line in bass clef. The lyrics are written below the staves.

Lenox. (4 6s & 2 8s.)

EDSON.

A - rise, my soul, a - rise, Shake off thy guilt - y fears; The bleeding Sac - ri - fice In my be - half ap - pears;

The first system of the hymn consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one sharp (F#), and the time signature is 4/4. The melody is written on the top staff, with the lyrics underneath. The bass line is written on the bottom staff.

Be - fore the throne my Sure - ty stands, Be - fore the throne my Sure - ty stands; My name is writ - ten on his hands.

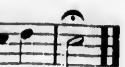
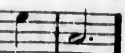
The second system of the hymn also consists of four staves in the same format as the first system. The melody continues on the top staff, and the bass line continues on the bottom staff. The lyrics are written below the top staff.

Majesty. (4 6s & 2 8s.)

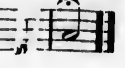
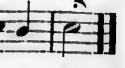
197



ap - pears ;



his hands.



Oil in your ves - sels

Ye virgin souls, arise, With all the dead awake! Un-to sal - va - tion wise, Oil in your vessels take, Oil in your vessels

take: Upstarting at the midnight cry, Upstarting at the midnight cry, "Behold the heavenly Bridegroom nigh!" "Behold the heavenly, &c.

Waterstock. (4 6s & 2 8s.)

JOHN GOSS.

Let earth and heav'n a - gree, An - gels and men be join'd, To cel - e - brate with me

The Sa - viour of man-kind: T'a - dore the all - a - ton - ing Lamb, And bless the soul of Je - sus' name.

with me

- sus' name.

HYMN 73.

Albion. (8 lines 8s.)

Old English Melody.

199

A way with our sorrow and fear, We soon shall re-cov-er our home, The ci-ty of saints shall appear; The day of e-ter-ni-ty come:

From earth we shall quickly re-move, And mount to our native a-bode; The house of our Father a-bove, The palace of angels and God.

A fountain of Life and of Grace In Christ, our Redeemer, we see: For us, who his offers embrace, For all it is open and free: Je-

p
hovah himself doth in - vite To drink of his pleasures unknown; The streams of immor-tal de-light, That flow from his heavenly throne.

Arabia. (8 lines 8s.)

J. C. WHITE.

201

0 when shall we sweet-ly remove, 0 when shall we en-ter our rest, Re-turn to the Si-on a-bove, The moth-er of spir-its distress'd!

The first system of the hymn consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/2. The lyrics are written below the vocal staves.

That ci-ty of God the great King, Where sorrow and death are no more, But saints our Im-man-u-el sing, And che-rub and se-raph a-dore.

The second system of the hymn also consists of four staves, following the same layout as the first system. The lyrics continue below the vocal staves.

Israel. (8 lines 8s.)

Thou Shepherd of Israel, and mine, The joy and desire of my heart; For closer communion I pine, I long to reside where thou art:

The first system of the musical score for 'Israel' consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The second staff is a treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The third staff is a treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The fourth staff is a bass clef with a key signature of one sharp (F#) and a time signature of 3/4. The lyrics are written below the second and third staves.

The pasture I languish to find, Where all, who their Shepherd obey, Are fed on thy bosom reclined, And screen'd from the heat of the day.

The second system of the musical score for 'Israel' consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The second staff is a treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The third staff is a treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The fourth staff is a bass clef with a key signature of one sharp (F#) and a time signature of 3/4. The lyrics are written below the second and third staves.

Mansion. (8 lines 8s.)

FAWCETT.

203

where thou art:

heat of the day.

I long to be-hold him ar-ray'd, With glo-ry and light from a-bove, The King in his beau-ty displayed,

His beau-ty of ho-li-est love: I lau-guish and sigh to be there, Where Je-sus hath fixed his a-bode;

Mansion. Concluded.

p *f*

O when shall we meet in the air, And fly to the mount-ain of God! And fly to the mountain of God!

This musical score is for a hymn. It consists of four staves. The first staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a piano (*p*) dynamic and ends with a forte (*f*) dynamic. The second staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C), containing rests. The third staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C), beginning with a piano (*p*) dynamic. The fourth staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C).

HYMN 79.

Carnaby. (4 lines 8s.)

A fountain of Life and of Grace In Christ, our Redeemer, we see: For us, who his of-fers em - brace, For all, it is o - pen and free.

This musical score is for a hymn. It consists of four staves. The first staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The second staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The third staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The fourth staff is a bass clef with a key signature of one sharp (F#) and a 3/4 time signature.

Hythe. (4 lines 8s.)

FAWOETT.

205

A Fountain of Life and of Grace In Christ, our Redeemer, we see: For us, who his offers embrace, For all, it is open and free, For all, it is open, and free.

David. (4 lines 8s.)

HANDEL.

The thirsty are called to their Lord, His glorious ap-pear-ing to see; And, drawn by the power of his word, The promise, I know, is for me.

Goshen. (4 lines 8s.)

The Church in her mi - li - tant state Is weary, and cannot forbear; The saints in an a - go - ny wait To see him a - gain in the air.

p

This musical score is for Hymn 77, 'Goshen'. It consists of four staves of music. The first staff is the vocal melody in G major (one flat) and 3/2 time. The second staff is the vocal melody with lyrics. The third staff is the vocal melody. The fourth staff is the bass line. Dynamics include *p* (piano) and *f* (forte).

Calcutta. (8s, 7s & 4s.)

T. CLARK.

Lo! He comes with clouds descending, Once for favour'd sin - ners slain; Thousand, thousand saints attending, Swell the tri - umph

This musical score is for Hymn 66, 'Calcutta'. It consists of four staves of music. The first staff is the vocal melody in G major (one flat) and 4/4 time. The second staff is the vocal melody with lyrics. The third staff is the vocal melody. The fourth staff is the bass line.

Calcutta. Concluded.

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of his train: Hal-le-lu-jah! Hal-le-lu-jah! God appears on earth to reign, God appears on earth to reign, God appears on

This musical system consists of four staves. The top staff is a vocal line with a treble clef and a key signature of two flats (B-flat and E-flat). It begins with a whole note G4, followed by a half rest, then a series of eighth notes: A4, B-flat4, C5, D5, E-flat5, F5, G5, A5, B-flat5, C6, D6, E-flat6, F6, G6, A6, B-flat6, C7, D7, E-flat7, F7, G7, A7, B-flat7, C8, D8, E-flat8, F8, G8, A8, B-flat8, C9, D9, E-flat9, F9, G9, A9, B-flat9, C10, D10, E-flat10, F10, G10, A10, B-flat10, C11, D11, E-flat11, F11, G11, A11, B-flat11, C12, D12, E-flat12, F12, G12, A12, B-flat12, C13, D13, E-flat13, F13, G13, A13, B-flat13, C14, D14, E-flat14, F14, G14, A14, B-flat14, C15, D15, E-flat15, F15, G15, A15, B-flat15, C16, D16, E-flat16, F16, G16, A16, B-flat16, C17, D17, E-flat17, F17, G17, A17, B-flat17, C18, D18, E-flat18, F18, G18, A18, B-flat18, C19, D19, E-flat19, F19, G19, A19, B-flat19, C20, D20, E-flat20, F20, G20, A20, B-flat20, C21, D21, E-flat21, F21, G21, A21, B-flat21, C22, D22, E-flat22, F22, G22, A22, B-flat22, C23, D23, E-flat23, F23, G23, A23, B-flat23, C24, D24, E-flat24, F24, G24, A24, B-flat24, C25, D25, E-flat25, F25, G25, A25, B-flat25, C26, D26, E-flat26, F26, G26, A26, B-flat26, C27, D27, E-flat27, F27, G27, A27, B-flat27, C28, D28, E-flat28, F28, G28, A28, B-flat28, C29, D29, E-flat29, F29, G29, A29, B-flat29, C30, D30, E-flat30, F30, G30, A30, B-flat30, C31, D31, E-flat31, F31, G31, A31, B-flat31, C32, D32, E-flat32, F32, G32, A32, B-flat32, C33, D33, E-flat33, F33, G33, A33, B-flat33, C34, D34, E-flat34, F34, G34, A34, B-flat34, C35, D35, E-flat35, F35, G35, A35, B-flat35, C36, D36, E-flat36, F36, G36, A36, B-flat36, C37, D37, E-flat37, F37, G37, A37, B-flat37, C38, D38, E-flat38, F38, G38, A38, B-flat38, C39, D39, E-flat39, F39, G39, A39, B-flat39, C40, D40, E-flat40, F40, G40, A40, B-flat40, C41, D41, E-flat41, F41, G41, A41, B-flat41, C42, D42, E-flat42, F42, G42, A42, B-flat42, C43, D43, E-flat43, F43, G43, A43, B-flat43, C44, D44, E-flat44, F44, G44, A44, B-flat44, C45, D45, E-flat45, F45, G45, A45, B-flat45, C46, D46, E-flat46, F46, G46, A46, B-flat46, C47, D47, E-flat47, F47, G47, A47, B-flat47, C48, D48, E-flat48, F48, G48, A48, B-flat48, C49, D49, E-flat49, F49, G49, A49, B-flat49, C50, D50, E-flat50, F50, G50, A50, B-flat50, C51, D51, E-flat51, F51, G51, A51, B-flat51, C52, D52, E-flat52, F52, G52, A52, B-flat52, C53, D53, E-flat53, F53, G53, A53, B-flat53, C54, D54, E-flat54, F54, G54, A54, B-flat54, C55, D55, E-flat55, F55, G55, A55, B-flat55, C56, D56, E-flat56, F56, G56, A56, B-flat56, C57, D57, E-flat57, F57, G57, A57, B-flat57, C58, D58, E-flat58, F58, G58, A58, B-flat58, C59, D59, E-flat59, F59, G59, A59, B-flat59, C60, D60, E-flat60, F60, G60, A60, B-flat60, C61, D61, E-flat61, F61, G61, A61, B-flat61, C62, D62, E-flat62, F62, G62, A62, B-flat62, C63, D63, E-flat63, F63, G63, A63, B-flat63, C64, D64, E-flat64, F64, G64, A64, B-flat64, C65, D65, E-flat65, F65, G65, A65, B-flat65, C66, D66, E-flat66, F66, G66, A66, B-flat66, C67, D67, E-flat67, F67, G67, A67, B-flat67, C68, D68, E-flat68, F68, G68, A68, B-flat68, C69, D69, E-flat69, F69, G69, A69, B-flat69, C70, D70, E-flat70, F70, G70, A70, B-flat70, C71, D71, E-flat71, F71, G71, A71, B-flat71, C72, D72, E-flat72, F72, G72, A72, B-flat72, C73, D73, E-flat73, F73, G73, A73, B-flat73, C74, D74, E-flat74, F74, G74, A74, B-flat74, C75, D75, E-flat75, F75, G75, A75, B-flat75, C76, D76, E-flat76, F76, G76, A76, B-flat76, C77, D77, E-flat77, F77, G77, A77, B-flat77, C78, D78, E-flat78, F78, G78, A78, B-flat78, C79, D79, E-flat79, F79, G79, A79, B-flat79, C80, D80, E-flat80, F80, G80, A80, B-flat80, C81, D81, E-flat81, F81, G81, A81, B-flat81, C82, D82, E-flat82, F82, G82, A82, B-flat82, C83, D83, E-flat83, F83, G83, A83, B-flat83, C84, D84, E-flat84, F84, G84, A84, B-flat84, C85, D85, E-flat85, F85, G85, A85, B-flat85, C86, D86, E-flat86, F86, G86, A86, B-flat86, C87, D87, E-flat87, F87, G87, A87, B-flat87, C88, D88, E-flat88, F88, G88, A88, B-flat88, C89, D89, E-flat89, F89, G89, A89, B-flat89, C90, D90, E-flat90, F90, G90, A90, B-flat90, C91, D91, E-flat91, F91, G91, A91, B-flat91, C92, D92, E-flat92, F92, G92, A92, B-flat92, C93, D93, E-flat93, F93, G93, A93, B-flat93, C94, D94, E-flat94, F94, G94, A94, B-flat94, C95, D95, E-flat95, F95, G95, A95, B-flat95, C96, D96, E-flat96, F96, G96, A96, B-flat96, C97, D97, E-flat97, F97, G97, A97, B-flat97, C98, D98, E-flat98, F98, G98, A98, B-flat98, C99, D99, E-flat99, F99, G99, A99, B-flat99, C100, D100, E-flat100, F100, G100, A100, B-flat100, C101, D101, E-flat101, F101, G101, A101, B-flat101, C102, D102, E-flat102, F102, G102, A102, B-flat102, C103, D103, E-flat103, F103, G103, A103, B-flat103, C104, D104, E-flat104, F104, G104, A104, B-flat104, C105, D105, E-flat105, F105, G105, A105, B-flat105, C106, D106, E-flat106, F106, G106, A106, B-flat106, C107, D107, E-flat107, F107, G107, A107, B-flat107, C108, D108, E-flat108, F108, G108, A108, B-flat108, C109, D109, E-flat109, F109, G109, A109, B-flat109, C110, D110, E-flat110, F110, G110, A110, B-flat110, C111, D111, E-flat111, F111, G111, A111, B-flat111, C112, D112, E-flat112, F112, G112, A112, B-flat112, C113, D113, E-flat113, F113, G113, A113, B-flat113, C114, D114, E-flat114, F114, G114, A114, B-flat114, C115, D115, E-flat115, F115, G115, A115, B-flat115, C116, D116, E-flat116, F116, G116, A116, B-flat116, C117, D117, E-flat117, F117, G117, A117, B-flat117, C118, D118, E-flat118, F118, G118, A118, B-flat118, C119, D119, E-flat119, F119, G119, A119, B-flat119, C120, D120, E-flat120, F120, G120, A120, B-flat120, C121, D121, E-flat121, F121, G121, A121, B-flat121, C122, D122, E-flat122, F122, G122, A122, B-flat122, C123, D123, E-flat123, F123, G123, A123, B-flat123, C124, D124, E-flat124, F124, G124, A124, B-flat124, C125, D125, E-flat125, F125, G125, A125, B-flat125, C126, D126, E-flat126, F126, G126, A126, B-flat126, C127, D127, E-flat127, F127, G127, A127, B-flat127, C128, D128, E-flat128, F128, G128, A128, B-flat128, C129, D129, E-flat129, F129, G129, A129, B-flat129, C130, D130, E-flat130, F130, G130, A130, B-flat130, C131, D131, E-flat131, F131, G131, A131, B-flat131, C132, D132, E-flat132, F132, G132, A132, B-flat132, C133, D133, E-flat133, F133, G133, A133, B-flat133, C134, D134, E-flat134, F134, G134, A134, B-flat134, C135, D135, E-flat135, F135, G135, A135, B-flat135, C136, D136, E-flat136, F136, G136, A136, B-flat136, C137, D137, E-flat137, F137, G137, A137, B-flat137, C138, D138, E-flat138, F138, G138, A138, B-flat138, C139, D139, E-flat139, F139, G139, A139, B-flat139, C140, D140, E-flat140, F140, G140, A140, B-flat140, C141, D141, E-flat141, F141, G141, A141, B-flat141, C142, D142, E-flat142, F142, G142, A142, B-flat142, C143, D143, E-flat143, F143, G143, A143, B-flat143, C144, D144, E-flat144, F144, G144, A144, B-flat144, C145, D145, E-flat145, F145, G145, A145, B-flat145, C146, D146, E-flat146, F146, G146, A146, B-flat146, C147, D147, E-flat147, F147, G147, A147, B-flat147, C148, D148, E-flat148, F148, G148, A148, B-flat148, C149, D149, E-flat149, F149, G149, A149, B-flat149, C150, D150, E-flat150, F150, G150, A150, B-flat150, C151, D151, E-flat151, F151, G151, A151, B-flat151, C152, D152, E-flat152, F152, G152, A152, B-flat152, C153, D153, E-flat153, F153, G153, A153, B-flat153, C154, D154, E-flat154, F154, G154, A154, B-flat154, C155, D155, E-flat155, F155, G155, A155, B-flat155, C156, D156, E-flat156, F156, G156, A156, B-flat156, C157, D157, E-flat157, F157, G157, A157, B-flat157, C158, D158, E-flat158, F158, G158, A158, B-flat158, C159, D159, E-flat159, F159, G159, A159, B-flat159, C160, D160, E-flat160, F160, G160, A160, B-flat160, C161, D161, E-flat161, F161, G161, A161, B-flat161, C162, D162, E-flat162, F162, G162, A162, B-flat162, C163, D163, E-flat163, F163, G163, A163, B-flat163, C164, D164, E-flat164, F164, G164, A164, B-flat164, C165, D165, E-flat165, F165, G165, A165, B-flat165, C166, D166, E-flat166, F166, G166, A166, B-flat166, C167, D167, E-flat167, F167, G167, A167, B-flat167, C168, D168, E-flat168, F168, G168, A168, B-flat168, C169, D169, E-flat169, F169, G169, A169, B-flat169, C170, D170, E-flat170, F170, G170, A170, B-flat170, C171, D171, E-flat171, F171, G171, A171, B-flat171, C172, D172, E-flat172, F172, G172, A172, B-flat172, C173, D173, E-flat173, F173, G173, A173, B-flat173, C174, D174, E-flat174, F174, G174, A174, B-flat174, C175, D175, E-flat175, F175, G175, A175, B-flat175, C176, D176, E-flat176, F176, G176, A176, B-flat176, C177, D177, E-flat177, F177, G177, A177, B-flat177, C178, D178, E-flat178, F178, G178, A178, B-flat178, C179, D179, E-flat179, F179, G179, A179, B-flat179, C180, D180, E-flat180, F180, G180, A180, B-flat180, C181, D181, E-flat181, F181, G181, A181, B-flat181, C182, D182, E-flat182, F182, G182, A182, B-flat182, C183, D183, E-flat183, F183, G183, A183, B-flat183, C184, D184, E-flat184, F184, G184, A184, B-flat184, C185, D185, E-flat185, F185, G185, A185, B-flat185, C186, D186, E-flat186, F186, G186, A186, B-flat186, C187, D187, E-flat187, F187, G187, A187, B-flat187, C188, D188, E-flat188, F188, G188, A188, B-flat188, C189, D189, E-flat189, F189, G189, A189, B-flat189, C190, D190, E-flat190, F190, G190, A190, B-flat190, C191, D191, E-flat191, F191, G191, A191, B-flat191, C192, D192, E-flat192, F192, G192, A192, B-flat192, C193, D193, E-flat193, F193, G193, A193, B-flat193, C194, D194, E-flat194, F194, G194, A194, B-flat194, C195, D195, E-flat195, F195, G195, A195, B-flat195, C196, D196, E-flat196, F196, G196, A196, B-flat196, C197, D197, E-flat197, F197, G197, A197, B-flat197, C198, D198, E-flat198, F198, G198, A198, B-flat198, C199, D199, E-flat199, F199, G199, A199, B-flat199, C200, D200, E-flat200, F200, G200, A200, B-flat200, C201, D201, E-flat201, F201, G201, A201, B-flat201, C202, D202, E-flat202, F202, G202, A202, B-flat202, C203, D203, E-flat203, F203, G203, A203, B-flat203, C204, D204, E-flat204, F204, G204, A204, B-flat204, C205, D205, E-flat205, F205, G205, A205, B-flat205, C206, D206, E-flat206, F206, G206, A206, B-flat206, C207, D207, E-flat207, F207, G207, A207, B-flat207, C208, D208, E-flat208, F208, G208, A208, B-flat208, C209, D209, E-flat209, F209, G209, A209, B-flat209, C210, D210, E-flat210, F210, G210, A210, B-flat210, C211, D211, E-flat211, F211, G211, A211, B-flat211, C212, D212, E-flat212, F212, G212, A212, B-flat212, C213, D213, E-flat213, F213, G213, A213, B-flat213, C214, D214, E-flat214, F214, G214, A214, B-flat214, C215, D215, E-flat215, F215, G215, A215, B-flat215, C216, D216, E-flat216, F216, G216, A216, B-flat216, C217, D217, E-flat217, F217, G217, A217, B-flat217, C218, D218, E-flat218, F218, G218, A218, B-flat218, C219, D219, E-flat219, F219, G219, A219, B-flat219, C220, D220, E-flat220, F220, G220, A220, B-flat220, C221, D221, E-flat221, F221, G221, A221, B-flat221, C222, D222, E-flat222, F222, G222, A222, B-flat222, C223, D223, E-flat223, F223, G223, A223, B-flat223, C224, D224, E-flat224, F224, G224, A224, B-flat224, C225, D225, E-flat225, F225, G225, A225, B-flat225, C226, D226, E-flat226, F226, G226, A226, B-flat226, C227, D227, E-flat227, F227, G227, A227, B-flat227, C228, D228, E-flat228, F228, G228, A228, B-flat228, C229, D229, E-flat229, F229, G229, A229, B-flat229, C230, D230, E-flat230, F230, G230, A230, B-flat230, C231, D231, E-flat231, F231, G231, A231, B-flat231, C232, D232, E-flat232, F232, G232, A232, B-flat232, C233, D233, E-flat233, F233, G233, A233, B-flat233, C234, D234, E-flat234, F234, G234, A234, B-flat234, C235, D235, E-flat235, F235, G235, A235, B-flat235, C236, D236, E-flat236, F236, G236, A236, B-flat236, C237, D237, E-flat237, F237, G237, A237, B-flat237, C238, D238, E-flat238, F238, G238, A238, B-flat238, C239, D239, E-flat239, F239, G239, A239, B-flat239, C240, D240, E-flat240, F240, G240, A240, B-flat240, C241, D241, E-flat241, F241, G241, A241, B-flat241, C242, D242, E-flat242, F242, G242, A242, B-flat242, C243, D243, E-flat243, F243, G243, A243, B-flat243, C244, D244, E-flat244, F244, G244, A244, B-flat244, C245, D245, E-flat245, F245, G245, A245, B-flat245, C246, D246, E-flat246, F246, G246, A246, B-flat246, C247, D247, E-flat247, F247, G247, A247, B-flat247, C248, D248, E-flat248, F248, G248, A248, B-flat248, C249, D249, E-flat249, F249, G249, A249, B-flat249, C250, D250, E-flat250, F250, G250, A250, B-flat250, C251, D251, E-flat251, F251, G251, A251, B-flat251, C252, D252, E-flat252, F252, G252, A252, B-flat252, C253, D253, E-flat253, F253, G253, A253, B-flat253, C254, D254, E-flat254, F254, G254, A254, B-flat254, C255, D255, E-flat255, F255, G255, A255, B-flat255, C256, D256, E-flat256, F256, G256, A256, B-flat256, C257, D257, E-flat257, F257, G257, A257, B-flat257, C258, D258, E-flat258, F258, G258, A258, B-flat258, C259, D259, E-flat259, F259, G259, A259, B-flat259, C260, D260, E-flat260, F260, G260, A260, B-flat260, C261, D261, E-flat261, F261, G261, A261, B-flat261, C262, D262, E-flat262, F262, G262, A262, B-flat262, C263, D263, E-flat263, F263, G263, A263, B-flat263, C264, D264, E-flat264, F264, G264, A264, B-flat264, C265, D265, E-flat265, F265, G265, A265, B-flat265, C266, D266, E-flat266, F266, G266, A266, B-flat266, C267, D267, E-flat267, F267, G267, A267, B-flat267, C268, D268, E-flat268, F268, G268, A268, B-flat268, C269, D269, E-flat269, F269, G269, A269, B-flat269, C270, D270, E-flat270, F270, G270, A270, B-flat270, C271, D271, E-flat271, F271, G271, A271, B-flat271, C272, D272, E-flat272, F272, G272, A272, B-flat272, C273, D273, E-flat273, F273, G273, A273, B-flat273, C274, D274, E-flat274, F274, G274, A274, B-flat274, C275, D275, E-flat275, F275, G275, A275, B-flat275, C276, D276, E-flat276, F276, G276, A276, B-flat276, C277, D277, E-flat277, F277, G277, A277, B-flat277, C278, D278, E-flat278, F278, G278, A278, B-flat278, C279, D279, E-flat279, F279, G279, A279, B-flat279, C280, D280, E-flat280, F280, G280, A280, B-flat280, C281, D281, E-flat281, F281, G281, A281, B-flat281, C282, D282, E-flat282, F282, G282, A282, B-flat282, C283, D283, E-flat283, F283, G283, A283, B-flat283, C284, D284, E-flat284, F284, G284, A284, B-flat284, C285, D285, E-flat285, F285, G285, A285, B-flat285, C286, D286, E-flat286, F286, G286, A286, B-flat286, C287, D287, E-flat287, F287, G287, A287, B-flat287, C288, D288, E-flat288, F288, G288, A288, B-flat288, C289, D289, E-flat289, F289, G289, A289, B-flat289, C290, D290, E-flat290, F290, G290, A290, B-flat290, C291, D291, E-flat291, F291, G291, A291, B-flat291, C292, D292, E-flat292, F292, G292, A292, B-flat292, C293, D293, E-flat293, F293, G293, A293, B-flat293, C294, D294, E-flat294, F294, G294, A294, B-flat294, C295, D295, E-flat295, F295, G295, A295, B-flat295, C296, D296, E-flat296, F296, G296, A296, B-flat296, C297, D297, E-flat297, F297, G297, A297, B-flat297, C298, D298, E-flat298, F298, G298, A298, B-flat298, C299, D299, E-flat299, F299, G299, A299, B-flat299, C300, D300, E-flat300, F300, G300, A300, B-flat300, C301, D301, E-flat301, F301, G301, A301, B-flat301, C302, D302, E-flat302, F302, G302, A302, B-flat302, C303, D303, E-flat303, F303, G303, A303, B-flat303, C304, D304, E-flat304, F304, G304, A304, B-flat304, C305, D305, E-flat305, F305, G305, A305, B-flat305, C306, D306, E-flat306, F306, G306, A306, B-flat306, C307, D307, E-flat307, F307, G307, A307, B-flat307, C308, D308, E-flat308, F308, G308, A308, B-flat308, C309, D309, E-flat309, F309, G309, A309, B-flat309, C310, D310, E-flat310, F310, G310, A310, B-flat310, C311, D311, E-flat311, F311, G311, A311, B-flat311, C312, D312, E-flat312, F312, G312, A312, B-flat312, C313, D313, E-flat313, F313, G313, A313, B-flat313, C314, D314, E-flat314, F314, G314, A314, B-flat314, C315, D315, E-flat315, F315, G315, A315, B-flat315, C316, D316, E-flat316, F316, G316, A316, B-flat316, C317, D317, E-flat317, F317, G317, A317, B-flat317, C318, D318, E-flat318, F318, G318, A318, B-flat318, C319, D319, E-flat319, F319, G319, A319, B-flat319, C320, D320, E-flat320, F320, G320, A320, B-flat320, C321, D321, E-flat321, F321, G321, A321, B-flat321, C322, D322, E-flat322, F322, G322, A322, B-flat322, C323, D323, E-flat323, F323, G323, A323, B-flat323, C324, D324, E-flat324, F324, G324, A324, B-flat324, C325, D325, E-flat325, F325, G325, A325, B-flat325, C326, D326, E-flat326, F326, G326, A326, B-flat326, C327, D327, E-flat327, F327, G327, A327, B-flat327, C328, D328, E-flat328, F328, G328, A328, B-flat328, C329, D329, E-flat329, F329, G329, A329, B-flat329, C330, D330, E-flat330, F330, G330, A330, B-flat330, C331, D331, E-flat331, F331, G331, A331, B-flat331, C332, D332, E-flat332, F332, G332, A332, B-flat332, C333, D333, E-flat333, F333, G333, A333, B-flat333, C334, D334, E-flat334, F334, G334, A334, B-flat334, C335, D335, E-flat335, F335, G335, A335, B-flat335, C336, D336, E-flat336, F336, G336, A336, B-flat336, C337, D337, E-flat337, F337, G337, A337, B-flat337, C338, D338, E-flat338, F338, G338, A338, B-flat338, C339, D339, E-flat339, F339, G339, A339, B-flat339, C340, D340, E-flat340, F340, G340, A340, B-flat340, C341, D341, E-flat341, F341, G341, A341, B-flat341, C342, D342, E-flat342, F342, G342, A342, B-flat342, C343, D343, E-flat343, F343, G343, A343, B-flat343, C344, D344, E-flat344, F344, G344, A344, B-flat344, C345, D345, E-flat345, F345, G345, A345, B-flat345, C346, D346, E-flat346, F346, G346, A346, B-flat346, C347, D347, E-flat347, F347, G347, A347, B-flat347, C348, D348, E-flat348, F348, G348, A348, B-flat348, C349, D349, E-flat349, F349, G349, A349, B-flat349, C350, D350, E-flat350, F350, G350, A350, B-flat350, C351, D351, E-flat351, F351, G351, A351, B-flat351, C35

Calvary. (8s, 7s & 4.)

STANLEY.

First system of the hymn. It consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one sharp (F#), and the time signature is 2/4. The melody is written on the top staff, with the lyrics underneath. The accompaniment is written on the other three staves.

Come, thou Conqueror of the na - tions, Now on thy white horse ap - pear; Earthquakes, deaths, and des - o - la - tions

Second system of the hymn. It consists of four staves, continuing the melody and accompaniment from the first system. The lyrics are written below the top staff.

Sig - ni - fy thy king - dom near: True and faith - full! True and faith - full 'Stab - lish thy do - min - ion here.

Church Street. (8s, 7s & 4.)

FAWCETT.

209

Lift your heads, ye friends of Je - sus, Partners in his sufferings here;
 Christ, to all be-liev - ers precious, Lord of lords, shall soon ap-pear: } Mark the tokens, Mark the to - kens Of his heavenly

king - dom near: Mark the to - kens, Mark the to - kens Of his heavenly kingdom near, Of his heavenly kingdom near!

Come, thou Con-q'r'or of the na - tions, Now on thy white horse ap - pear: Earthquakes, deaths, and des-o-la - tions,

Sig - ni - fy thy king - dom here: True and faith - ful! True and faith - ful! 'Stab - lish thy do - min - ion here.

The musical score is written for four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature is one sharp (F#). The time signature is 4/4. The music is in a common meter (8s, 7s & 4.). The lyrics are written below the staves. The first system of music is followed by the lyrics "Come, thou Con-q'r'or of the na - tions, Now on thy white horse ap - pear: Earthquakes, deaths, and des-o-la - tions,". The second system of music is followed by the lyrics "Sig - ni - fy thy king - dom here: True and faith - ful! True and faith - ful! 'Stab - lish thy do - min - ion here.".

Lol He comes with clouds de - scend - ing, Once for favoured sin - ners slain; Thousand, thousand saints at - tend - ing,

Swell the tri - umph of his train: Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! God ap - pears on earth to reign.

Advent. (8s & 7s.)

WAINWRIGHT.

Light of those whose dreary dwelling, Bor - ders on the shades of death, Come, and by thy love re - vealing. Dis - si - pate the

clouds be - neath, The new heav'n and earth's Creator, In our deep - est dark - ness rise, Scatt'ring all the night of nature,

si - pate the

ht of nature,

Jesse. (8s & 7s)

From PURCELL.

Pour-ing eyesight on our eyes.

(Repeat this stave to the third and fourth lines of each verse.) 2d time pla.

{ Hail, thou once des - pi - sed Je - sus! Hail, thou Ga - li - le - an King! }
 { Thou didst suf - fer to re - lease us; Thou didst free sal - va - tion bring. } Hail, thou

a - go - nizing Saviour, Bear - er of our sin and shame! By thy merits we find fa - vour; Life is giv - en thro' thy name.

Northampton Chapel. (8s & 7s.)

A. WILLIAMS.

Happy soul, thy days are ended, All thy mourn-ing days be-low: Go, by an-gel guards at-tend-ed, To the sight of

The musical score consists of four staves. The first two staves are for the 8s part, and the last two are for the 7s part. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The melody is written in a soprano and alto register for the 8s part, and in a tenor and bass register for the 7s part.

HYMN 385.

Vienna. 8s & 7s.

HAYDN.
Hymn to the Emperor.

Je-sus go, To the sight of Je-sus go.

Love Di-vine, all loves ex-cel-ling, Joy of heav'n, to earth come down;

The musical score consists of four staves. The first two staves are for the 8s part, and the last two are for the 7s part. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The melody is written in a soprano and alto register for the 8s part, and in a tenor and bass register for the 7s part.

the sight of

DN.
e Emperor.

rth come down;

Vienna. Concluded.

215

Fix in us thy humble dwelling, All thy faith-ful mercies crown: Jesus, thou art all compassion; Pure, un-bounded love thou art;

Vis - it us with thy sal - va - tion; En - ter eve-ry trembling heart; *Visit us with thy sal - vation; En - ter eve-ry trembling heart.

* In short hymns, or when not more than three stanzas are sung, the last two lines may be repeated, as above: the first time *pia*, second time *forte*.

Queenborough. (8s & 7s.)

T. CLARK.

Righteous God! whose vengeful phi - als All our fears and thoughts exceed, Big with woes and fie - ry trials, Hanging, bursting o'er our head;

The first system of the hymn consists of four staves. The top two staves are for the vocal parts (Soprano and Alto), and the bottom two are for the piano accompaniment (Right and Left hands). The key signature is one flat (B-flat), and the time signature is common time (C). The music is in a hymn style with a steady, rhythmic flow.

While thou visitest the nations, Thy selected people spare, *f* Arm our caution'd, Arm our caution'd, Arm our caution'd souls with patience, Fill our humble hearts with prayer.

The second system also consists of four staves. It begins with a four-measure rest for the vocal parts, followed by the vocal entry. The piano accompaniment continues throughout. The lyrics are placed below the vocal staves, with the instrumental parts having no lyrics. The system concludes with a double bar line.

Lord, dis-miss us with thy blessing! Bid us now de-part in peace; Bid us now depart in peace; Still on heavenly manna feed-ing,

p *f*

Let our faith and love increase, Let our faith and love increase. Hal-le-lujah, Halle-lu-jah, Halle-lu-jah, Hal-le-
CHORUS.

Let our faith and love, &c. Let our faith, &c. Hal-le -

Dismission. Concluded.

Adagio.

lujah, Hal-le-lujah, Halle - lujah, Hal - le - lu - jah, Hal - le - lu - jah, Halle - lujah, Halle - lujah, Halle - lujah. Amen, Amen.

The musical score consists of four staves. The first staff is a vocal line with a melodic line and a final note marked 'Adagio.' The second staff is a vocal line with a melodic line. The third staff is a vocal line with a melodic line. The fourth staff is a bass line with a melodic line.

Romanza. (8s & 7s.)

From BEETHOVEN.

Come, thou ev - erlast - ing Spi - rit, Bring to eve - ry thankful mind, All the Saviour's dy - ing merit, All his suff'rings for man-kind!

The musical score consists of four staves. The first staff is a vocal line with a melodic line. The second staff is a vocal line with a melodic line. The third staff is a vocal line with a melodic line. The fourth staff is a bass line with a melodic line.

Earth, re - joice, our Lord is King! Sons of men, his prais - es sing; Sing ye in tri - umph - ant

p Je - sus our Mes - si - ah reigns!

strains, Je - sus our Mes - si - ah reigns! Je - sus our Mes - si - ah reigns!

p

Aaron. (4 lines 7s.)

ARNOLD.

Holy Lamb, who thee receive, Who in thee begin to live, Day and night they cry to thee, As thou art, so let us be! As thou art, so let us be!

Organ. Voice.

Alma. (4 lines 7s.)

WEBBE.

Depth of mercy, can there be Mercy still reserved for me? Can my God his wrath forbear? Me, the chief of sinners, spare?

HYMN 518.

Sicilian Mariners. (4 lines 7s.)

221

Christ, from whom all blessings flow, Perfecting the saints below, Hear us, who thy na - ture share, Who thy mystic bo - dy are.

The musical score for 'Sicilian Mariners' consists of four staves. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The music is in 4/4 time and features a mix of eighth and sixteenth notes, with some rests. The lyrics are written below the vocal staves.

HYMN 76.

Theodora. (4 lines 7s.)

From HANDEL.

What are these arrayed in white, Brighter than the noonday sun? Foremost of the sons of light, Nearest the e - ter - nal throne?

The musical score for 'Theodora' consists of four staves. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The music is in 4/4 time and features a mix of eighth and sixteenth notes, with some rests. The lyrics are written below the vocal staves.

222

HYMN 257.

Melville. (4 lines 7s.)

ADAM WRIGHT.

Glo-ry be to God on high, God, whose glory fills the sky; Peace on earth to man for-given, Man, the well-be-loved of heaven.

HYMN 514.

Prayer. (4 lines 7s.)

ASAHEL ABBOT.

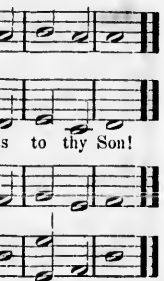
Fa-ther, at thy footstool see Those who now are one in thee: Draw us by thy grace a-lone; Give, O give us to thy Son!

WRIGHT,



be - loved of heaven.

ABBOT.

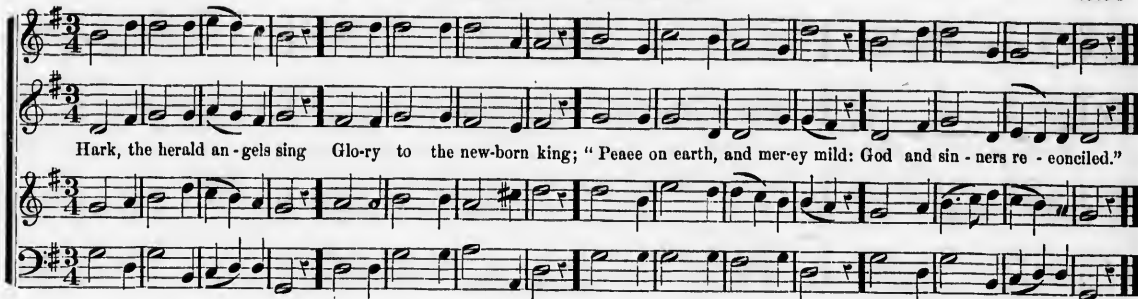


s to thy Son!

HYMN 602.

Pilton. (4 lines 7s.)

223



Hark, the herald an - gels sing Glo - ry to the new-born king; "Peace on earth, and mer - ey mild: God and sin - ners re - conciled."

HYMN 168.

Savona. (4 lines 7s.)

THOS. CLARK.



Depth of mercy, can there be Mercy still reserved for me? Can my God his wrath forbear? Me, the chief of sinners, spare?

Feversham. (4 lines 7s.)

DR. WORGAN.

Je - sus, all a - ton - ing Lamb, Thine, and only thine, I am; Take my bod - y, spir - it, soul; On - ly thou pos - sess the whole,

HYMN 142.

Anxiety. 4 lines 7s.

FAWCETT.

Take my bo - dy, spi - rit, soul, On - ly thou possess the whole. Droop - ing soul, shake off thy fears; Fearful soul, be strong, be

ORGAN.

s - sess the whole,

FAWOETT.

oul, be strong, be

Anxiety. Concluded.

225

bold; Tar - ry till the Lord ap - pears, Nev - er, nev - er quit thy hold! Nev - er, nev - er quit thy hold!

HYMN 512.

German Hymn. (4 lines 7s.)

PLEYEL.

Lord and God of heavenly powers! Theirs,—yet, O! benignly ours! Glorious King! let earth proclaim, Worms attempt to chant thy name.

226

HYMN 555.

Townhead. (4 lines 7s.)

Come, De - sire of na - tions, come! Has - ten, Lord, the gen - ral doom! Hear the Spi - rit and the Bride; Come, and take,

The musical score for 'Townhead' consists of four staves. The first two staves are in treble clef with a key signature of one sharp (F#) and a common time signature (C). The third staff is in treble clef with the same key signature and time signature. The fourth staff is in bass clef with the same key signature and time signature. The lyrics are written below the first three staves.

HYMN 302.

Mount Hermon. (4 lines 7s.)

LEACH.

Come, and take us to thy side.

Lord, that I may learn of thee, Give me true sim - pli - ci - ty;

The musical score for 'Mount Hermon' consists of four staves. The first two staves are in treble clef with a key signature of one sharp (F#) and a common time signature (C). The third staff is in treble clef with a key signature of two flats (Bb, Eb) and a common time signature (C). The fourth staff is in bass clef with the same key signature and time signature. The lyrics are written below the first two staves.

Mount Hermon. Concluded.

227

Musical score for "Mount Hermon. Concluded." in G major, 4/4 time. The score consists of four staves. The first staff is the vocal melody, starting with a treble clef and a key signature of one sharp (F#). It includes dynamic markings *p* (piano) and *f* (forte). The second staff is the vocal harmony, also in treble clef. The third staff is the piano accompaniment, in treble clef. The fourth staff is the piano accompaniment, in bass clef. The lyrics are: "Wean my soul, and keep it low, Will - ing thee, Will - ing thee, Will - ing thee a - lone to know."

LEACH.

HYMN 267.

Ambleside. 4 lines 7s.

FAWCETT.

Musical score for "Ambleside. 4 lines 7s." in G major, 3/4 time. The score consists of four staves. The first staff is the vocal melody, starting with a treble clef and a key signature of one sharp (F#). The second staff is the vocal harmony, also in treble clef. The third staff is the piano accompaniment, in treble clef. The fourth staff is the piano accompaniment, in bass clef. The lyrics are: "Om - ni-pres - ent God, whose aid No one ev - er asked in vain, Be this night a - bout my bed, Eve - ry e - vil thought restrain."

Culpinstock. (8 lines 7s.)

BURGESS.

Kindled by a spark,

See how great a flame aspires, Kindled by a spark of grace! Jesus' love the nations fires, Sets the kingdoms on a blaze:

The first system of the musical score for 'Culpinstock' consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the organ. The key signature is one flat (B-flat) and the time signature is 2/2. The music begins with a vocal melody in the first staff, followed by the organ accompaniment in the third staff. The lyrics are written below the vocal staves. Dynamics include *p* (piano) and *f* (forte).

To bring fire on earth he came; Kin - dled in some hearts it is; O that all might catch the flame, All partake the glorious bliss!

Organ. Voice.

The second system of the musical score continues the composition. It also consists of four staves. The vocal parts continue with the lyrics, and the organ provides accompaniment. The lyrics are: 'To bring fire on earth he came; Kin - dled in some hearts it is; O that all might catch the flame, All partake the glorious bliss!'. The system concludes with a double bar line. Dynamics include *p* (piano) and *f* (forte).

URGESS.

doms on a blaze:

ake the glorious bliss!

HYMN 219.

Seville. (8 lines 7s.)

Spanish Chant.

229

Repeat this stave to the third and fourth lines of each verse.

f

f

All partake the glo - rious bliss!

f

f

p

{ See how great a flame aspires, Kindled by a spark of grace! }

{ Je - sus' love the na - tions fires, Sets the kingdoms on a blaze: } To bring

p

f

p

fire on earth he came; Kindled in some hearts it is: O that all might catch the flame, All partake the glo - rious bliss!

p

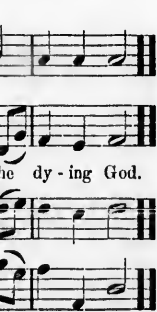
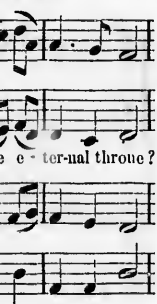
f

What are these array'd in white, Brighter than the noon-day sun? Foremost of the sons of light, Nearest the e - ter - nal throne?

The first system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one sharp (F#) and the time signature is 4/4. The melody is primarily in the treble staves, with the bass staves providing harmonic support. The lyrics are written below the second staff.

These are they that bore the cross, No - bly for their Master stood; Sufferers in his righteous cause, Followers of the dy - ing God.

The second system of the musical score also consists of four staves in the same format as the first system. The melody continues from the first system. The lyrics are written below the second staff.



Je - su, lov - er of my soul, Let me to thy bosom fly, While the near - er wa - ters roll, While the tempest still is high; Hide me, O my

Saviour hide, Till the storm of life be past; Safe in - to the ha - ven guide; O receive, O receive, O receive my soul at last!

Martyn. (8 lines 7s.)

S. B. MARSH.

Christ, from whom all bless-ing flow. Per-fect-ing the saints be-low, } Join us, in one spir-it join, {
Hear us, who thy na-ture share,— Who thy mys-tic bo-dy are.

Let us still re-ceive of thine: Still for more on thee we call, Thou who fill-est all in all.

Damascus. (6 lines 7s.)

233

join,

Rock of A - ges, cleft for me, Let me hide my - self in thee; Let the wa - ter and the blood, From thy wounded side which flow'd,

in all.

Be of sin the dou - ble cure, Save from wrath and make me pure, Save from wrath and make me pure.

Safety. (6 lines 7s.)

REV. J. WEST.

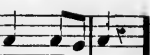
O dis - close thy love - ly face; Quick - en all my droop - ing powers: Gasp my faint - ing soul for grace,

As a thirst - y land for showers: Haste, my Lord, no more de - lay, Come, my Sa - viour, come a - way.

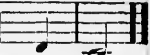
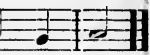
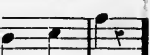
Wellspring. (6 lines 7s.)

235

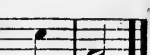
WEST.



soul for grace,



he a - way.



Sav - iour, Prince of Is - rael's race, See me from thy loft - y throne; Give the sweet ro - lent - ing grace,

Sof - ten this ob - du - rate stone! Stone to flesh, O God, con - vert; Cast a look, Cast a look, and break my heart!

Cen - tre of our hopes thou art, End of our en - larged de - sires; Stamp thine im - age on our heart;

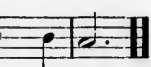
The first system of the hymn consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are written below the vocal staves.

Fill us now with heav'n - ly fires; Ce - ment - ed by love di - vine, Seal our souls for - ev - er thine!

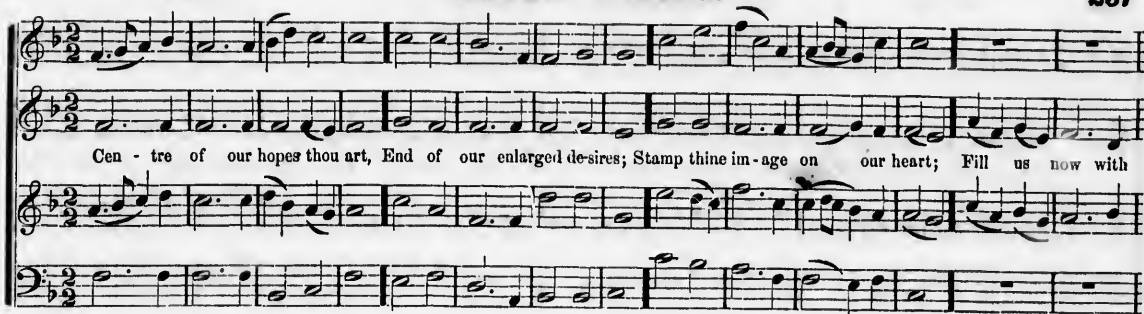
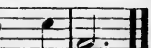
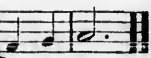
The second system of the hymn also consists of four staves, continuing the vocal and piano parts from the first system. The lyrics are written below the vocal staves.



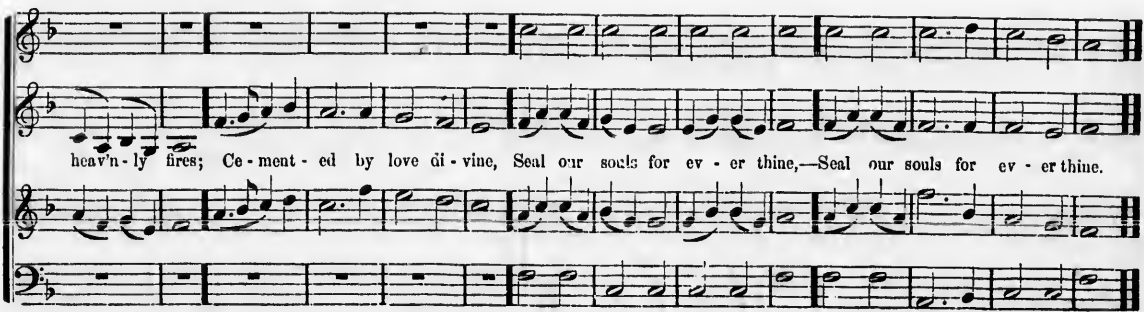
on our heart;



- er thine!



Cen - tre of our hopes thou art, End of our enlarged de-sires; Stamp thine im-age on our heart; Fill us now with



heav'n-ly fires; Ce-ment-ed by love di-vine, Seal our souls for ev-er thine,—Seal our souls for ev-er thine.

Linton Green. (6 lines 7s.)

Musical score for 'Linton Green' in 4/4 time, featuring four staves. The melody is in the first staff, with lyrics underneath. The accompaniment is in the second, third, and fourth staves.

Lamb of God, who bear'st away All the sins of all mankind, Bow a na-tion to thy sway;—While we may acceptance find,

Musical score for 'Linton Green' (continued) in 4/4 time, featuring four staves. The melody is in the first staff, with lyrics underneath. The accompaniment is in the second, third, and fourth staves. Dynamics *p* and *f* are indicated.

Let us thank-ful-ly em-brace The last of-fers of thy grace.

Egton. (6 lines 7s.) MORETON.

Musical score for 'Egton' in 4/4 time, featuring four staves. The melody is in the first staff, with lyrics underneath. The accompaniment is in the second, third, and fourth staves. Dynamics *p* and *f* are indicated.

Why not now, my God, my God? Ready if thou

Eglon. Concluded.

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may acceptance find,

.) MORETON.

Ready if thou

al - ways art, Read - y if thou al - ways art, Make in me thy mean a - bode, Take pos - ses - sion of my heart:

f

If thou canst so great - ly bow, Friend of sin - ners, why not now? Friend of sin - ners, why not now?

p *p* *f*

O Organ. Voice.

Venice. (6 lines 7s.)

Wear - ry souls, that wan - der wide From the cen - tral point of bliss, Turn to Je - sus cru - ci - fied,

p

Organ.

This system contains the first four staves of the hymn. The first staff is a treble clef with a key signature of two flats and a 3/2 time signature. The second staff is a treble clef with a key signature of two flats and a 3/2 time signature. The third staff is a treble clef with a key signature of two flats and a 3/2 time signature. The fourth staff is a bass clef with a key signature of two flats and a 3/2 time signature. The lyrics are written below the second and third staves. The first staff has a *p* dynamic marking. The fourth staff has an *Organ.* marking.

Fly to those dear wounds of his: Sink in - to the pur - ple flood: Rise in - to the life of God.

f

Voice.

This system contains the next four staves of the hymn. The first staff is a treble clef with a key signature of two flats and a 3/2 time signature. The second staff is a treble clef with a key signature of two flats and a 3/2 time signature. The third staff is a treble clef with a key signature of two flats and a 3/2 time signature. The fourth staff is a bass clef with a key signature of two flats and a 3/2 time signature. The lyrics are written below the second and third staves. The first staff has a *f* dynamic marking. The fourth staff has a *Voice.* marking.

a - ci - fied,

cen - tre of our hopes thou art, End of our en - larged de - sires; Stamp thine im - age on our heart;

life of God.

Fill us now with heaven - ly fires; Ce - ment - ed by love di - vine, Seal our souls for ev - er thine.

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HYMN 116.

Mount Calvary. (6 lines 7s.)

Saviour, cast a pitying eye, Bid my sins and sorrows end: Whither should a sinner fly? Art not thou the sinner's Friend? Rest in thee I

The musical score for 'Mount Calvary' consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature is one flat (B-flat), and the time signature is 3/2. The melody is written on the first staff, and the bass line is on the fourth staff. The lyrics are written below the first two staves.

HYMN 191.

Birmingham. (2 6s & 4 7s.)

C. J. LATROBE, 1820.

gasp to find, Wretched I, and poor, and blind.

Thee, O my God and King, My Father, thee I sing! Hear, well-pleas'd the joyous sound, Praise from

The musical score for 'Birmingham' consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature is one flat (B-flat), and the time signature is 3/2. The melody is written on the first staff, and the bass line is on the fourth staff. The lyrics are written below the first two staves.



friend? Rest in thee I

C. J. LATROBE, 1820.



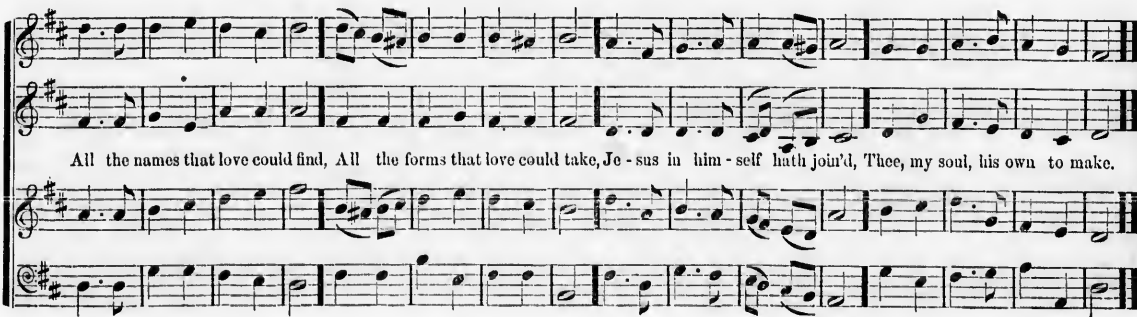
ous sound, Praise from



earth and heav'n receive; Lost—I now in Christ am found, Dead—by faith in Christ I live.



A - rise, my soul, arise, Thy Saviour's sac-ri-fice!



All the names that love could find, All the forms that love could take, Je - sus in him - self hath join'd, Thee, my soul, his own to make.

A - gain we lift our voice, And shout our sol - emn joys; Cause of high - est rap - tures this,

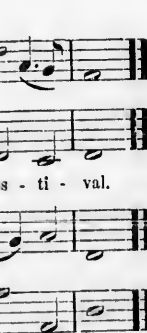
The first system of the musical score for 'Irene' consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a time signature of 2/2. The second staff is a treble clef with a key signature of one sharp (F#) and a time signature of 2/2. The third staff is a treble clef with a key signature of one sharp (F#) and a time signature of 2/2. The fourth staff is a bass clef with a key signature of one sharp (F#) and a time signature of 2/2. The lyrics are written below the second and third staves.

Rap - tures that shall nev - er fail; See a soul es - caped to bliss, Keep the Chris - tian Fes - ti - val.

The second system of the musical score for 'Irene' consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a time signature of 2/2. The second staff is a treble clef with a key signature of one sharp (F#) and a time signature of 2/2. The third staff is a treble clef with a key signature of one sharp (F#) and a time signature of 2/2. The fourth staff is a bass clef with a key signature of one sharp (F#) and a time signature of 2/2. The lyrics are written below the second and third staves.



ures this,



s - ti - val.

How weak the tho'ts, and vain, Of self - de - lu - ding men! Men, who, fix'd to earth a - lone, Think their

Fond - ly call their lands their own,

hon - ses shall en - dure, Fond - ly call their lands their own, To their dis - tant heirs se - cure.

Fond - ly call their lands their own,

Dedication. (2 6s & 4 7s.)

O Fi - lial De - i - ty, Ac - cept, ac - cept my new-born cry; See the tra - vail of my soul,

Sa - vionr, and be sa - tis - fied; Take me, take me, take me now, possess me whole, Who for me, for me hast died.

The musical score is written for four staves. The top two staves are vocal parts (Soprano and Alto), and the bottom two are instrumental parts (Tenor and Bass). The key signature is D major (two sharps) and the time signature is common time (C). The lyrics are written below the vocal staves. The score includes various musical notations such as notes, rests, and dynamic markings like *p* (piano) and *f* (forte).



Je - sus, thou art our King! To me thy sue - cour bring; Christ, the migh - ty One, art thou; Help for all on

thee is laid; This the word; I claim it now; Send me now the pro - mised aid, Send me now the promised aid.

p *f*

p *f*

Organ. Voice.

Wretch - ed, helpless, and distrest, Ah! whith - er shall I fly? Ev - er gasping af - ter rest, I can - not find it nigh:

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The second staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The third staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The fourth staff is a bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are written below the second and third staves.

Na - ked, sick, and poor, and blind, Fast bound in sin and wis - e - ry, Friend of sinners, let me find My help, my all, in thee.

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The second staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The third staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The fourth staff is a bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are written below the second and third staves.

Preparation. (7s & 6s.)



Hear - en to the sol - emn voice, The aw - ful midnight cry ! Wait - ing souls, re - joice, re-joice, And see the bridegroom nigh :

Lo! he comes to keep his word, Light and joy his looks im - part: Go ye forth to meet your Lord, And meet him in your heart.

Asylum. (7s & 6s.)

T. CLARK.

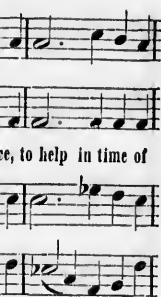
Us, who climb thy holy hill, A gen-'ral blessing make: Let the world our influence feel, Our gospel grace partake: Grace, to help in time of

The first system of the hymn, consisting of four staves. The top two staves are in treble clef with a key signature of one flat (B-flat) and a 3/2 time signature. The bottom two staves are in bass clef with the same key signature and time signature. The lyrics are written between the staves.

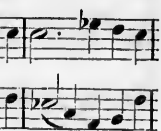
need, Pour out on sinners from above: All thy Spi - rit's fulness shed, All thy Spi - rit's fulness shed, In show'rs of heav'nly love.

The second system of the hymn, also consisting of four staves in the same musical notation as the first system. The lyrics continue between the staves.

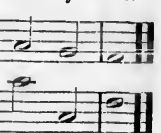
Repeat this stave to the third and fourth lines of each stanza.



ce, to help in time of



heav'nly love.



Oft I in my heart have said, Who shall as - cend on high, }
 { Mount to Christ, my glorious Head, And bring him from the sky ? } Borne on con - tem - pla - tion's wing, Sure - ly I shall

find him there, Where the an - gels, where the an - gels, Where the an - gels praise their King, And gain the morning star.

Jesus, thou hast bid us pray, Pray always, and not faint; With the word a power convey To ut - ter our complaint: Qui - et shalt thou

The first system of the hymn consists of four staves. The top staff is the vocal melody in G major, 3/2 time, with a key signature of one sharp (F#). The second staff is the alto part, the third is the tenor part, and the fourth is the bass part. The lyrics are written below the tenor staff. A fermata is placed over the word 'pray' in the tenor part.

nev - er know, Till we from sin are fully freed; O avenge us, O avenge us, O avenge us of our foe, And bruise the Serpent's head!

The second system of the hymn also consists of four staves, continuing the vocal parts from the first system. The lyrics are written below the tenor staff. The system concludes with a double bar line.

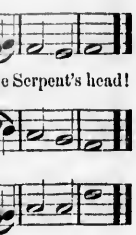
Amaziah. (8 lines 7s & 6s.)

FAWCETT.

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i - et shalt thou



e Serpent's head!

Meet and right it is to sing, In every time and place, Glory to our heavenly King, The God of Truth and Grace: Join we then with sweet accord, All in

one thanksgiving join! Holy, ho-ly, ho-ly Lord, Ho-ly, ho-ly, ho-ly Lord, Ho-ly, ho-ly, ho-ly Lord, E-ter-nal praise be thine!

Dependence. (7s & 6s.)

STODART.

Je-sus drinks the bit-ter cup, The wine-press treads alone; Tears the graves and mountains up, By his ex-piring groan; Lo! the pow'rs of

The great Je-ho-vah dies!

heav'n he shakes; Nature in convulsions lies; Earth's profoundest cen-tre quakes, Earth's profoundest quakes: The great Je-ho-vah dies!

The great Je-ho-vah dies!

Je - ho - vah dies !
 Je - ho - vah dies !
 Je - ho - vah dies !

Josiah. (7s & 6s.)

None is like Jeshurun's God, So great, so strong, so high: Lo! he spreads his wings abroad, He rides upon the sky: Israel is his first-born son:

God, th'Almighty God, is thine; See him to thy help come down, The excellence divine. See him to thy help come down, The excellence di-vine.

No Chords

City Road. (7s & 6s.)

Jesu, let thy pitying eye Call back a wand'ring sheep! False to thee, like Peter, I Would fain, like Peter, weep; Let me be by grace re-

The first system of the musical score consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are written below the vocal staves.

stored, On me be all long - suff - 'ring shown; Turn, and look up - on me, Lord, And break my heart of stone, Turn, and look up -

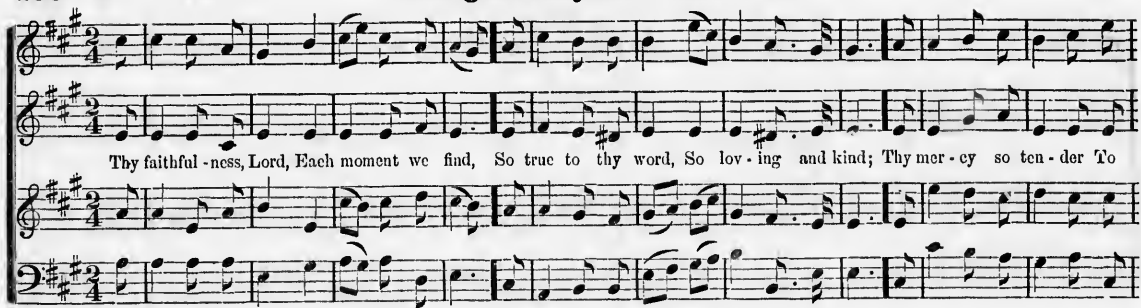
The second system of the musical score also consists of four staves, continuing the vocal and piano parts from the first system. The lyrics continue below the vocal staves.

on me, Lord, And break my heart of stone.

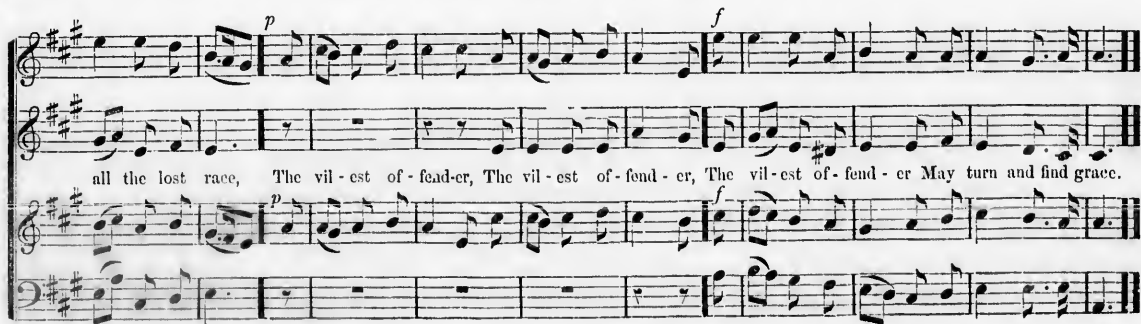
My Father, my God, I long for thy love; O shed it a-

broad; Send Christ from above! My heart ev-er fainting, He on-ly can cheer; And all things are wanting, Till Je-sus is here.

Portuguese Hymn. (10s & 11s.)



Thy faithful - ness, Lord, Each moment we find, So true to thy word, So lov - ing and kind; Thy mer - cy so ten - der To



all the lost race, The vil - est of - fend - er, The vil - est of - fend - er, The vil - est of - fend - er May turn and find grace.

so ten - der To

and find grace.

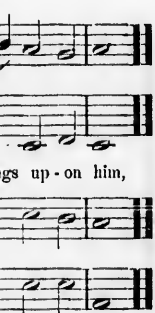
O all that pass by, To Je - sus draw near; He ut - ters a cry, Ye sin - ners, give ear! From hell to retrieve you, He spreads out his hands

Now, now to receive you, He graciously stands; From hell to retrieve you, He spreads out his hands, Now, now to receive you, He graciously stands.

O what shall I do my Saviour to praise, So faith - ful and true, So plenteous in grace, So strong to de - li - ver, So

good to re - deem, The weakest be - liev - er, The weakest be - liev - er, The weakest be - liev - er That hangs up - on him,

King Street. (10s & 11s.)



Ye servants of God, Your Mas - ter proclaim, And publish a - broad His wonderful name; The name all vic-to-rious of Je - sus ex-

tol; His king-dom is glo-rious, And rules o - ver all, His king - dom is glo - rious, And rules o - ver all.

Organ. Voice.

Come, let us a - new Our jour - ney pur - sue, Roll round with the year, Roll round with the year,
 His a - dor - a - ble will Let us glad - ly ful - fill, And our tal - ents im - prove, And our tal - ents im - prove.

And nev - er stand still till— And nev - er stand - still till the Mas - ter ap - pear.
 By the pa - tience of hope, and— By the pa - tience of hope, and the la - bour of love.

NOTE.—In this Metre some lines have an additional short syllable: to bring in which, it is necessary to divide or unite the corresponding notes of the tune. An instance occurs in the second stanza of the 46th Hymn, which, as well as the first stanza is given to illustrate this peculiarity.

th the year,
ts im - prove.

o - pear.
love.

stance occurs in the second

First system of the musical score. It consists of four staves: two treble clefs and two bass clefs. The key signature is two sharps (F# and C#), and the time signature is 3/4. The melody is written in the first treble staff, and the bass line is in the first bass staff. The lyrics are written below the second treble staff.

Come, let us a - rise, And press to the skies; The sum - mons o - bey, The sum - mons o - bey,

Second system of the musical score. It consists of four staves: two treble clefs and two bass clefs. The key signature is two sharps (F# and C#), and the time signature is 3/4. The melody is written in the first treble staff, and the bass line is in the first bass staff. The lyrics are written below the second treble staff. Dynamics *p* and *f* are marked above the first and fifth measures of the first treble staff, respectively.

p My friends, my be - lov - ed, *f* My friends, my be - lov - ed, My friends, my be - lov - ed, and has - ten a - way.

Halton. P. M.

First system of the hymn. It consists of four staves: two for the vocal melody (treble clef) and two for the piano accompaniment (treble and bass clef). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The lyrics are: "Come, let us a - new Our jour - ney pur - sue, With vi - gour a - rise, With vi - gour a - rise,"

Second system of the hymn. It consists of four staves: two for the vocal melody (treble clef) and two for the piano accompaniment (treble and bass clef). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The lyrics are: "And press to our per - ma - nent place in the skies, And press to our per - ma - nent place in the skies."

First system of the hymn. It consists of four staves. The top two staves are for the vocal parts (Soprano and Alto), and the bottom two are for the organ (Right and Left hands). The key signature is one flat (B-flat), and the time signature is 3/4. The lyrics are: "All ye that pass by, To Jesus draw nigh: To you is it nothing that Je-sus should die? Your ransom and peace, Your

Second system of the hymn. It consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the organ. The lyrics are: "surety he is; Come, see, Come, see, Come, see, if there ev-er Was sorrow like his; Come, see if there ev-er was sorrow like his." The organ part includes dynamic markings: *p* (piano), *f* (forte), *p* (piano), and *ff* (fortissimo). The vocal parts have a *seu* marking above the first line.

NOTE.—In this metre some lines have an additional short syllable, to bring in which, it is necessary to divide or untie the corresponding notes of the tune; instances of which occur in the second, third, and fourth lines of the above stanza.

Rapture. P. M.

Tenderly.

My God, I am thine, what a comfort divine, What a blessing to know that my Jesus is mine! In the hea-ven - ly Lamb thrice happy I am,

Hal - le - lu-jah, A - men,

And my heart it doth dance at the sound of his name. Hal-le-lu-jah, A-men, Hal-le-lu-jah, Amen, Hal-le-lu-jah, Hal-le-lu-jah, Amen.

Hal le lu jah, A - men,

My God, I am thine, What a com-fort di-vine, What a blessing to know that my Je-sus is mine!

In the hea-ven-ly Lamb Thrice hap-py I am, And my heart it doth dance at the sound of his name.

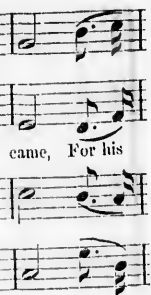
Paradise. P. M.

W. ARNOLD.

A-way with our fears! The glad morning ap - pears, When an heir of sal - va-tion was born! From Je - ho-vah I came, For his

glo - ry I am, And to him I with sing-ing re - turn..... And to him I with sing-ing re - turn.

NOTE.—In this Metre some lines have an additional short syllable, to bring in which, it is necessary to divide or untie the corresponding notes of the tune; instances of which occur in the second, third, and fourth lines of the above stanza.



Come a - way to the skies, My be - lov - ed a - rise, And re - joice in the day thou wast born;



On this fes - ti - val day, Come ex - ult - ing a - way, And with sing - ing to Si - on re - turn.

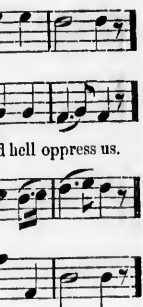
Stephen. P. M.

Wor-ship and thanks, and blessing, And strength ascribe to Je - sus! Je - sus a - lone De-fends his own, When earth and hell oppress us.

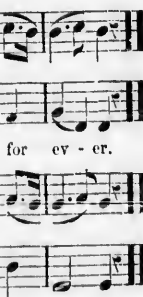
The first system of the musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of four staves. The top staff is the vocal melody, featuring a mix of eighth and sixteenth notes with some rests. The second staff is a treble clef accompaniment. The third staff is a treble clef accompaniment. The bottom staff is a bass clef accompaniment. The lyrics are written below the second and third staves.

Je - sus with joy we witness, Almight - ty to de - liv - er; Our seals set to, That God is true, And reigns a King for ev - er.

The second system of the musical score continues the melody and accompaniment from the first system. It also consists of four staves in the same 4/4 time and one-sharp key signature. The lyrics are written below the second and third staves.



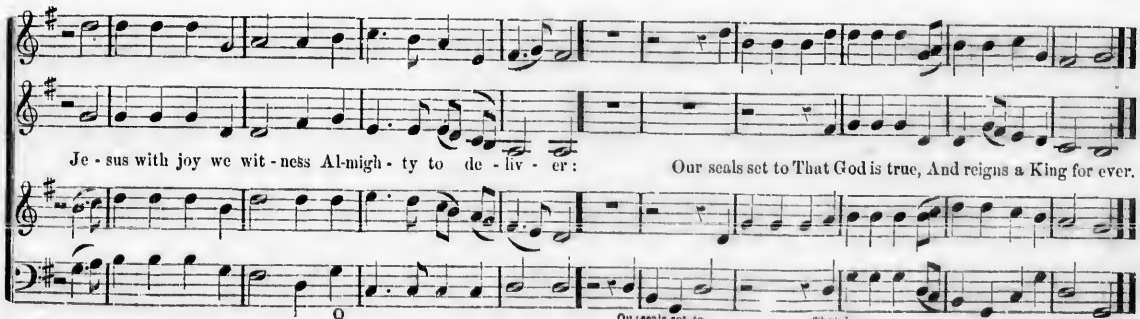
hell oppress us.



for ev - er.



Worship, and thanks, and blessing, And strength ascribe to Je - sus ! Je - sus a-lone Defends his own, When earth and hell oppress us.



Je - sus with joy we wit - ness Al-migh - ty to de - liv - er :

Our seals set to That God is true, And reigns a King for ever.

Q

Our seals set to,

That &c.

Je - ru sa - lem di - vine.

• Je - ru - sa - lem di - vine.....

Je - ru - sa - lem di - vine, When shall I call thee mine, When shall I call thee mine? And to thy ho - ly hill at - tain,

Where weary &c.

Where weary &c.

Where weary pilgrims rest, Where weary pilgrims rest, And in thy glories blest, With God Mes - si - ah ev - er reign.

Where weary pilgrims rest.

My heart and voice I raise, To spread Mes - si - ah's praise; Mes - si - ah's praise let all re - peat;

This musical system consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The second staff is an alto clef with a key signature of one flat and a 3/4 time signature. The third staff is a treble clef with a key signature of one flat and a 3/4 time signature. The bottom staff is a bass clef with a key signature of one flat and a 3/4 time signature. The lyrics are written below the second and third staves.

The u - ni - ver - sal Lord, By whose al-migh - ty word Cre - a - - tion rose in form com - plete.

This musical system consists of four staves. The top staff is a treble clef with a key signature of one flat and a 3/4 time signature. The second staff is an alto clef with a key signature of one flat and a 3/4 time signature. The third staff is a treble clef with a key signature of one flat and a 3/4 time signature. The bottom staff is a bass clef with a key signature of one flat and a 3/4 time signature. The lyrics are written below the second and third staves.

Repose. P. M.

Je - ru - sa - lem di - vine, When shall I call thee mine? And to thy ho - ly hill at - tain;

The first system of the musical score is written for four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one sharp (F#) and the time signature is 4/4. The melody is primarily in the upper staves, with the lower staves providing a harmonic accompaniment. The lyrics are written below the second and third staves.

Where wea-ry pil - grims rest, And in thy glo - ries blest, With God Mes - si - ah ev - er reign.

The second system of the musical score continues the melody and accompaniment from the first system. It is also written for four staves in the same key and time signature. The lyrics are written below the second and third staves.

at - tain;

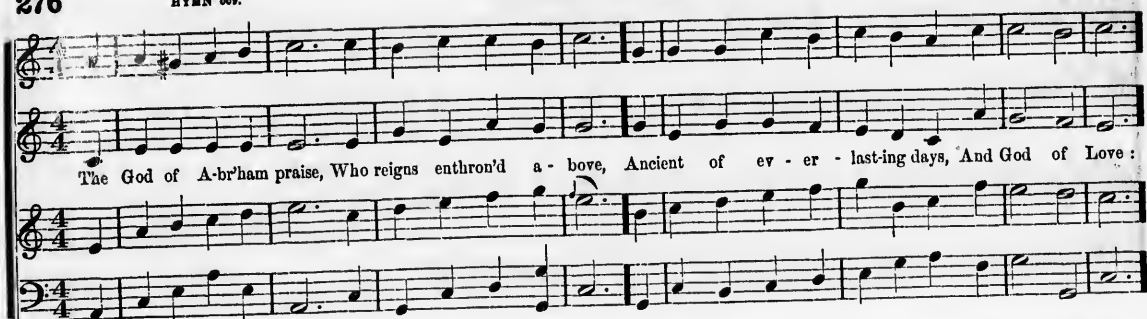
My heart and voice I raise, To spread Mes - si - ah's praise; Mes - si - ah's praise let all re - peat;

er reign.

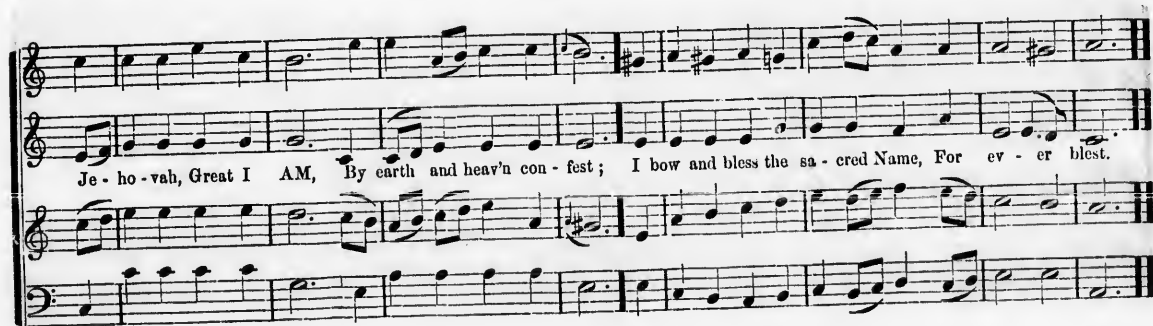
The u - ni - ver - sal, Lord, By whose al - migh - ty word Cre - a - tion rose in form com - plete.

Leoni. P. M.

Ancient Jewish Chant.



The God of A-br'ham praise, Who reigus enthron'd a - bove, Ancient of ev - er - last-ing days, And God of Love :



Je - ho - vah, Great I AM, By earth and heav'n con - fest ; I bow and bless the sa - cred Name, For ev - er blest.

Tho' nature's strength de-cay, And earth and hell withstand, To Canaan's bounds I urge my way, at his command. The wat'ry deep I pass,

This musical system consists of four staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The second and third staves are piano accompaniment in treble clef, and the bottom staff is in bass clef. The lyrics are written below the piano staves.

p *f*
With Jesus in my view; And thro' the howling wilderness, And thro' the howling wilderness, And thro' the howling wilderness, My way pursue.

No Chords.

This musical system also consists of four staves, continuing the melody and accompaniment from the first system. It includes dynamic markings of *p* (piano) and *f* (forte). The lyrics continue below the piano staves, and the system concludes with the instruction 'No Chords.'

The God of Abraham praise, Who reigns enthron'd a-bove : Ancient of ev - er - last-ing days, And God of love :

This musical system consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are written below the vocal staves.

Je - ho - vah, Great I AM ! By earth and heaven con - fest ; I bow and bless the sa-cred Name, For ev - er blest.

This musical system also consists of four staves, continuing the vocal and piano parts from the first system. The lyrics are written below the vocal staves.

SENTENCE. I will arise.

OCCIL.

279

Larghetto *p* *Cres.* *mf*

I will a - rise, will a - rise &c.

I will a - rise, I will a - rise, will a - rise, And go to my Fa-ther; and will say un - to him, Fa - ther, Father, I have sinned, have sinned, I have

pp *mf* *Rall. p*

sinned against heav'n and before thee, be - fore thee, and am no more worthy to be called thy son, and am no more worthy to be called thy son.

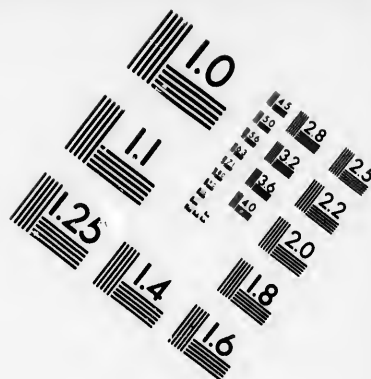
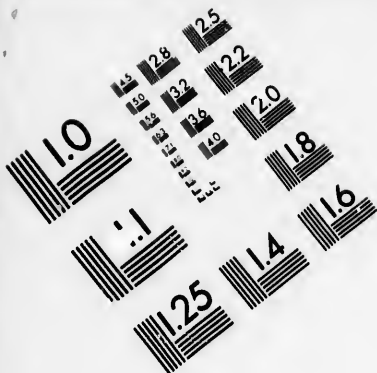
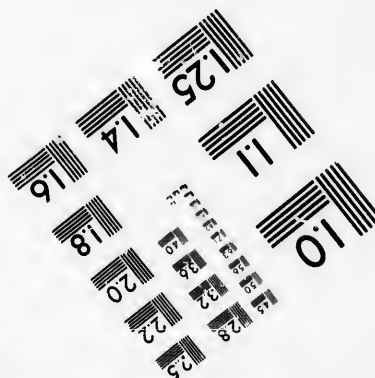
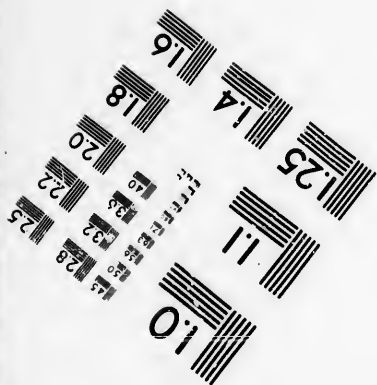
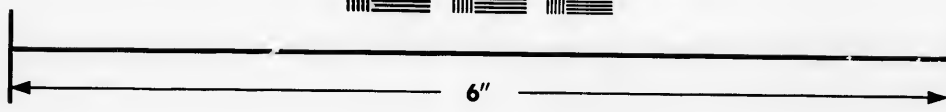
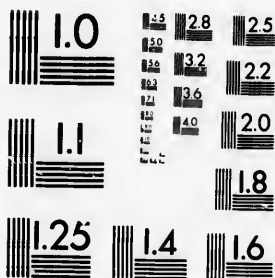
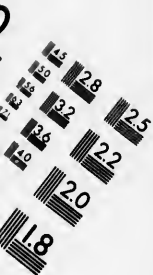


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COLLECT. Lord of all power and might.

WILLIAM MASON.

Moderate.

SOLI.

Lord of all power and might, Lord of all power and might; Thou that art the author, Thou that art the author, Thou that art the author of

CHORUS.

f p m f

all good things; Graft in our hearts the love of thy name, the love of thy name; Increase in us true re - li-gion, Lord of all power and might,

f p m f

the author of

r and might,

CHORUS.

281

SOLO.

SOLO.

nourish us in all goodness, Lord of all power and might; And of thy great mercy, And of thy great mercy, Keep us

SOLO.

CHORUS.

SOLO.

CHORUS.

Keep us, Keep us in the same, through Je-sus Christ our Lord, through Je - sus Christ our Lord. A - men.

MOTET. One thing have I desired of the Lord.

W. B. B.

Moderate.

One thing have I de-sired of the Lord; that will I seek af-ter: that I may dwell in the house of the Lord all the days of my life;

Steady time.

One thing I have desired of the Lord; that will I seek after: that I may dwell in the house of the Lord all the days of my life; To be-

1st and 2d Buses

of my life;

steady time.

life; To be-

283

cres. *dim.* *p*

hold the beauty of the Lord, To be - hold the beauty of the Lord,

hold the beauty of the Lord, to be - hold the beauty of the Lord, and to in-quire in his temple. For in the time of

cres *f* *p* *lento.* *f* *tempo primo.*

trouble he shall hide me in his pa - vil - ion; in the se - cret of his tab - er - na - cle he shall hide me: he shall set me up, up-

f *staccato. con spirito.*

on a rock, he shall set me up, up - on a rock. And now shall my head be lifted up above mine enemies round about me: therefore will I

offer in his tab-er-na-cle sac - ri - fi-ces of joy, therefore will I offer in his tab-er-na-cle sac - ri - fi-ces of joy; I will sing, I will

I will sing....

I will sing....

I will sing..... I will sing

sing, sing praises unto the Lord, I will sing, I will sing, sing praises unto the Lord. A - men, A - men.

.....I will sing. I will sing.....I will sing.

Psalm 117.

Thanksgiving Anthem. (Brevis.)

Allegro.

O praise the Lord, all ye nations, Praise him all ye people, Praise him, praise him all ye people, Praise him, praise him all ye

For his mer-ci-ful kindness, ac.
people, people, For his mer-ci-ful kindness is great toward us, is great..... And the truth of the

For his mer-ci-ful kindness, ac.

Lord en-du-reth for ev-er, And the truth of the Lord en-du-reth for ev-er, ev-er, Praise ye the Lord.

Gloria Patri.

287

Allargo. f

Glory, glory, be to the Father, and to the Son, and to the Ho-ly Ghost, Glory, glo-ry, be to the Fa-ther, and to the Son, and to the

mp *cres.*

As it was in the be - ginning, is now, As it was in the be - ginning, is now, and ev - er

Ho-ly Ghost. As it was in the be-ginning, as it was in the beginning, is now, *mp*

mp

As it was in the be - ginning, is now, As it was in the be - gin - ning, is now, and ev - er

shall be, and ev-er shall be, world without end, end.....

and ev-er shall be, and ev-er shall be,* world without end, world without end, world without end, as it
cres. *f* *mf*

shall be, and ev-er shall be, world without end, end.....

was in the be-gin-ning, is now, and ov-er shall be, world without end, A-men, A-men, A-men, A-men.

SENTENCE. Holy! Lord God of Sabaoth.

289

Muscle.

Ho - ly! Ho - ly! Ho - ly! Lord God of Sa - ba - oth! Heaven and earth are full of the majesty of thy glo - ry: Heaven and earth are full of the

dim. p f slow.

Glo - ry be to thee— Glo - ry be to thee— to thee—
majesty of thy great glo - ry— Glory be to thee— Glory be to thee— Glory be to thee—to thee, O Lord most high.
Glo - ry be to thee— Glo - ry be to thee— to thee—

SANCTUS. Holy, Lord God of Sabaoth.

SWAFFIELD.

mf *Andante Maestoso.* *p* *f*

Ho-ly, ho-ly, ho-ly Lord God of Sa-ba-oth, Heav'n and earth, Heav'n and earth, Heav'n and earth are full of the

Allegro.

ma-jes-ty of thy glo-ry. Glo-ry be to thee, Glo-ry to thee, Glo-ry be to thee, O Lord, most high. A-men.

Happy Land.

291

1 There is a hap-py land, Fast by the throne, Where, with a sinless band, God reigas a-lone; Where, a-mild Eden's bloom, full of the

2 There is a hap-py clime, Christ is the sun; Light from whose orb sublime, Shines ev-er on: A-dien the earth for aye; Flowers gathered from the tomb, Breathe fragrance to perfume, Bow'rs, g'lo-ry's own. A-men. Spir-it burst thy bond of clay, Haste thith-er, haste a-way To endless day.

3.
Earth's charms shall ne'er decoy
Thee back again;
For earth hath not a joy Without its pain;
Bliss is a thing that seems;
Hopes are only fleeting dreams,
Till death in Christ redeems, All, all is vain.

4.
On to thy happy home,
No more to sigh;
Where sin nor sorrow come, Where none
may die;
On to that happy clime;
Oh, break forth, thou all sublime,
Angels, I bide my time To soar on high.

HYMN. Father, breathe an evening blessing.

Moderate

1. Fa-ther, breathe an evening blessing, Ere re - pose our spir - its seal; Sin and want we come con fessing; Thou canst save and thou canst heal.
 2. Tho' the ar - rows walk a-round us, Tho' the ar - rows past us fly, An - gel guards from thee surround us; We are save if thou art nigh.

3. Tho' the night be dark and dreary, Darkness cannot hide from thee; Thou art he, who, nev - er weary, Watchest where thy peo - ple be.

4. Should swift death this night o'ertake us, And command us to the tomb, May the morn in heav'n a-wake us, Clad in bright, e - ter - nal bloom.

HYMN. Go to the grave. 103.

T. B. WHITE.

Dolce.

1. Go to the grave in all thy glorious prime, In full ac-tiv-i - ty of zeal and pow'r; A Christian cannot die before his time, The Lord's appointment is the servants hour.
 2. Go to the grave; at noon from labor cease; Rest on thy sheaves, thy harvest task is done, Come from the heat of battle, and in peace, Soldier go home; with thee the fight is won.

3. Go to the grave, for there thy Saviour lay, In death's embrace, ere he rose on high; And all the ransom'd, by that narrow way, Pass to eternal life beyond the sky.

4. Go to the grave; no, take thy seat above: Be thy pure spirit present with the Lord, Where thou for faith and hope hast perfect love, And open vision for the written word.

Psalm 95.

ANTHEM. O come, let us sing unto the Lord.

SAMUEL CHAPPEL. 293

Allegro.

O come, &c. Let us hear-ti-ly rejoice,

O come, &c. O come, &c. Let us

O come, let us sing unto the Lord, O come, let us sing unto the Lord, Let us hear-ti-ly re-joice,

O come, &c. Let us, &c.

Let us hear-ti-ly re-joice,

hear-ti-ly re-joice..... Let us hearti-ly re-

Let us hearti-ly rejoice in the strength of our sal-va-tion, Let us hearti-ly rejoice.....

Let us hear-ti-ly re-joice

joyce..... in the strength of our salvation. **DUET—Treble and Bass.**
Andantino

Let us hear-ti-ly re-joyce in the strength of our salvation, Let us come before his presence, Let us come before his presence with thanks-

giv-ing, with thanksgiving, come be-fore his presence, Let us come be-fore his presence with thanksgiving, *Sym*

And show our - selves glad, And show our - selves glad, And show our - selves glad,.....
 And show our - selves glad, And show our - selves glad, And show our - selves

Sym.
 in him with psalms.
 glad.....

f CHORUS—*Largo*.
 For the Lord is a great God, the Lord is a great God, and a great King a-bove all gods, a great King above all gods.

Recitative—Bass.
 In his hands are all the corners of the earth, And the strength of the hills is his al-so: The sea is his, and he made it, And his

DUET—Trebles
Allegro

hand pre-par-ed the dry land. O come, let us worship, O come, let us worship, and fall down and kneel before the Lord, the Lord our maker.

CHORUS.

O come, let us worship, O come, let us worship, and fall down and kneel before the Lord, the Lord our maker. For he is the Lord, the DUETT.

Lord our God, And we are the people, we are the people, we are the people of his pas-ture, and the sheep of his hand.

CHORUS.

TUTTI.

Adagio.

SOLO.

SOLO.

For he is the Lord, the Lord our God, And we are the people, we are the people, we are the people of his pasture, And the sheep of his hand.

HYMN. Vital spark of heavenly flame.

HARWOOD.

Adagio.

Vi-tal spark of heavenly flame! Quit, oh! quit this mor-tal frame: Trembling, hoping, lingering, fly-ing—Oh! the pain, the bliss of dying!

Allegro.

Cease, fond na-ture, cease thy strife, And let me lan-guish in-to life! Hark! they whis-per, an-gels say, Hark! they whis-per,

The first system of the musical score consists of four staves. The top staff is a vocal line with a treble clef and a key signature of one flat. It contains measures 1 through 8, with a fermata over the eighth measure. The second staff is a piano accompaniment line with a treble clef, also in one flat. It contains measures 1 through 8. The third staff is a vocal line with a treble clef, containing measures 1 through 8. The fourth staff is a piano accompaniment line with a bass clef, containing measures 1 through 8.

an-gels say, "Sis-ter spir-it, come a-way:" "Sis-ter spir-it, come a-way:" What is this ab-sorbs me quite? Steals my sen-ses,

The second system of the musical score consists of four staves. The top staff is a vocal line with a treble clef and a key signature of one flat. It contains measures 9 through 16. The second staff is a piano accompaniment line with a treble clef, also in one flat. It contains measures 9 through 16. The third staff is a vocal line with a treble clef, containing measures 9 through 16. The fourth staff is a piano accompaniment line with a bass clef, containing measures 9 through 16.

shuts my sight—Drowns my spir - it— draws my breath? Tell me, my soul, can this be death? Tell me, my soul, can this be death?

Andante.

The world re - cedes—it dis - ap - pears, Heaven o - pens on my eyes! my ears With sounds se - raph - ic ring!

First system of music, measures 1-4. The music is in 4/4 time with a key signature of one flat (B-flat). It consists of four staves: two vocal staves (soprano and alto) and two piano accompaniment staves (treble and bass). The lyrics are: "Lend, lend your wings! I mount! I fly! O grave! where is thy vic-to-ry! O death! where is thy sting! O grave! where is thy vic-to-ry! O".

Second system of music, measures 5-8. The music continues in the same 4/4 time and key signature. It consists of four staves. The lyrics are: "I mount! I fly! death! where is thy sting! Lend, lend your wings! I mount! I fly! O grave! where is thy vic-to-ry! thy vic-to-ry! O".

grave! where is thy vic-to-ry! thy vic-to-ry! O death! where is thy sting! O death! where is thy sting! Lend, lend your wings! I mount! I fly!

O death!

mount, fly! O grave! where is thy vic-to-ry! thy vic-to-ry! O death! O death! where is thy sting!

mount, fly,

Adagio.

HYMN ANTHEM. Unvail thy bosom, faithful tomb.

Newly arranged from
HANDEL'S Dead March in Saul.

mp *Adagio.* *m* *cres.* *dim.*

1. Un-vail thy bo som, faith - ful tomb; Take this new treasure to thy trust, And give these sae red re lies room, To slumber in the si - lent dust,

p *cres. mf* *p* *cres. dim.*

2. Nor pain, nor grief, nor anxious fear In-vade thy bounds, no mortal woes Can reach the peaceful sleeper here, While angels watch the soft repose.

from
h in Saul.

at dust,

— v —
— v —

— v —
— v —

p *mf* *dim.* *pp* *cres. f* *dim.* *f* 303

So Jesus slept; God's dying Son Pass'd thro' the grave, and blest the bed. Rest here, blest saint, till from his throne The morning break, and pierce the shade.

4. Break from his throne, il-

dim. *mp* *cres.* *f* *dim.*

lus - trious morn! Attend, O earth, his sov' - reign word; Re-store thy trust, a glo - rious form Shall then arise to meet the Lord.

Blessed are the Dead which die in the Lord.

FAWCETT.

1. Hear, heav', hear what the voice from heav'n pro-claims, for all the pi-ous dead, for all.... the

pi-ous dead, Sweet, sweet, sweet is the sa-vour of their names, And soft their sleep-ing

bed,..... and soft their sleep - - ing bed.

bed, and soft, and soft their sleep - ing bed. They die in Je - sus, They die in Je - sus

bed,..... and soft their sleep - - ing bed.

bed, soft their sleep - ing bed, and soft, and soft their sleep - ing bed.

DUETT.

1st Treble

and are bless'd; How kind..... their slum - bers are, How kind their slum - - bers are From suff - 'rings

2d Treble

and from sins re - leas'd, And freed from ev - - ry snare, And freed from ev - - ery snare.

CHORUS. *Con spirito.*

Far from this world of toil and strife, They're pre-sent with the Lord, They're present with the Lord, The la-bours of their mor-tal

This block contains the first system of the musical score. It consists of four staves (Soprano, Alto, Tenor, and Bass) in 4/4 time, key of B-flat major. The melody is written in the Soprano and Alto staves, with the Bass staff providing a harmonic accompaniment. The lyrics are printed below the staves.

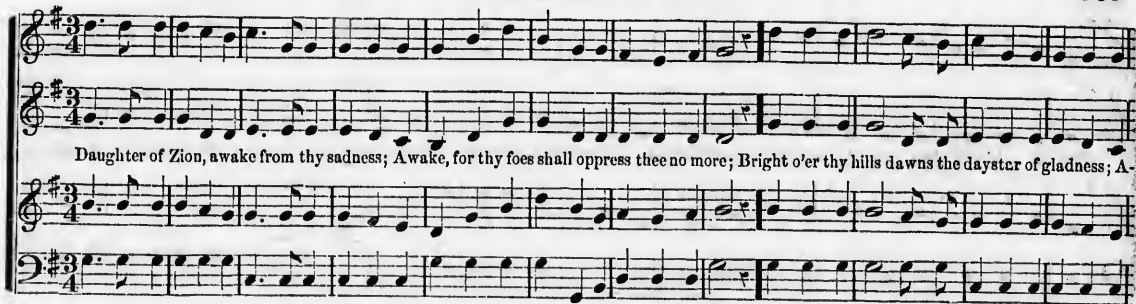
life, End in a large reward, a large re-ward, a large re-ward, The labours of their mortal life, End in a large re-ward.

a large re-ward, The

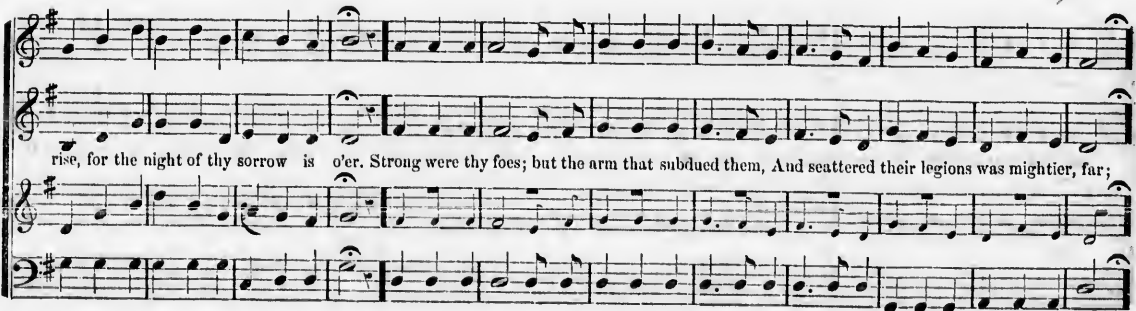
This block contains the second system of the musical score. It also consists of four staves in 4/4 time, key of B-flat major. The tempo marking 'Adagio' is placed above the staff. The lyrics continue from the first system. The score concludes with a double bar line.

Daughter of Zion.

307



Daughter of Zion, awake from thy sadness; Awake, for thy foes shall oppress thee no more; Bright o'er thy hills dawns the daystar of gladness; A



rise, for the night of thy sorrow is o'er. Strong were thy foes; but the arm that subdued them, And scattered their legions was mightier, far;

They fled like the chaff, from the scourge that pursued them ; Vain were their steeds, and their chariots of war, Vain were their steeds, and their chariots of

war, and their chariots of war. Daughter of Zion, the power that hath saved thee, Extolled with the harp and the timbrel should be ; Shout, for the

free, Zi-on is free,
foe is destroyed that enslaved thee, Th'oppress-or is vanquished, and Zi-on is free, Th'op-press-or is vanquished, and Zi-on is free.

Isaiah 62.

ANTHEM. Awake, awake, put on thy strength.

A - wake, awake, put on thy strength, O Zi - on, awake, awake, put on thy strength, a - wake, awake, put on thy strength, a - wake, awake, put on thy strength.

strength, O Zi-on, put on thy beau-ti-ful garments, O Je - ru - sa - lem. Loose thy - self from thy bands, the bands of thy neck, Loose

SOLO.

CHORUS.

.... thyself from thy bands, the bands of thy neck, O captive daughter of Zi - on. Shake thyself from the dust, Shake thyself from the dust, O Je-

- rn-sa-lem, thou ho-ly, ho-ly ci - ty. *DUETT—Affettuoso.* How beau-ti-ful up-on the monntains, How beautiful upon the monntains are the feet of him

CHORUS—Vigorous.

that brings glad tidings, of peace and salvation, that saith un-to Zi-on, thy God reigneth. Sing, O heav'ns, sing, O heav'ns sing, O heav'ns, and be

First system of musical notation. It consists of four staves. The top staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third and fourth staves are instrumental accompaniment. The key signature is one flat (B-flat).

sing, O heav'ns.....

joyful, O earth, Sing, O heav'ns, Sing, O heav'ns, and be joyful, O earth. Break forth in - to joy, Hallelujah, Break forth into joy, Halle-

Second system of musical notation. It consists of four staves. The top staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third and fourth staves are instrumental accompaniment. The key signature is one flat (B-flat).

lu-jah, Sing to - geth-er, Sing to - gether, ye waste places of Je - ru - sa - lem, Hal - le - lu - jah, Sing to - geth-er, Sing together, ye waste places

of Je - ru - sa - lem Halle - lu - jah! for the Lord hath comfort - ed his peo - ple; Halle - lu - jah! and all the world, and all the

world shall see the sal - va - tion of our God: And all the world shall see the sal - va - tion of our God.

HYMM ANTHEM. Jerusalem, my glorious home.

L. MASON.

Allegretto, mf

Je-ru-salem! my glorious home! Name ever dear to me! When! When shall my labours have an end, In joy.... In joy and peace, In

In joy and peace, 2. Oh, when shall I thy courts, thy courts as -
 joy,.... In joy..... and peace with thee. 2. Oh, when, thou city of my God, S: " i thy courts as - cend:
 In joy and peace, 2. Oh, when shall I thy courts, thy courts as -

end: Oh, when shall I thy courts, thy courts ascend? 3. There happier bowers, than Eden's bloom,
 Where congregations ne'er break up, And Sab - baths have no end? 3. There happier bowers, than E - den's bloom, No sin nor
 end: Oh, when shall I thy courts, thy courts ascend? 3. There happier bowers, than Eden's bloom,

nor sorrow know: Blest seats! thro' rude and stormy scenes I onward press to you, I onward press to you
 sor - row know: Blest seats! thro' rude and stormy scenes, I onward press to you, I onward press to you, I onward press to you. Je-
 nor sorrow know: Blest seats! thro' rude and stormy scenes I onward press to you, I onward press to you

ru-salem! Je - ru - sa - lem! Name ev - er dear to me.... 4. Why should I shrink at pain and woe, Or feel at death dis -

may? I've Ca-naan's good - ly land in view, And realms of end - - less day. 5. Je - ru-salem! My glorious home! My soul still pants, My

I've Ca - naan's good - ly land in view, And realms of endless day.....

thee; Then, When I thy joys, thy joys shall see,
 soul still pants for thee; Then, Then shall my labors have an end, When I... thy joys,.... When I..... thy
 thee; Then, When I thy joys, thy joys shall see,

thy joys.....
 joys shall see, thy joys shall see. Je - ru - salem! Je - ru - sa - lem! Name ev - er dear to me! Name ev - er dear to me!
 thy joys..... joys shall see, thy joys shall see. Je - ru - salem! Je - ru - sa - lem! Name ev - er dear to me! Name ev - er dear to me!

For behold the day cometh.

W. B. D.

With deep solemnity

For behold the day cometh that shall burn as an oven, and all the proud, yea, and all that do wickedly shall be as stubble, and the

And the day that day..... that cometh shall burn them up, saith the Lord of hosts, that it shall leave them neither root nor branch. branch.

1st time 2d time

And the day that

With animation

But unto you that fear my name, shall the Sun of righteousness arise, shall the Sun of righteousness arise, with healing in his

wings; but un-to you that fear my name, shall the Sun of righteousness a-rise, with heal-ing in his wings; but un-to

ritard.

you that fear my name, shall the Sun of righteousness a - rise, with heal - ing in his wings, with heal - ing in his wings.

his wings

EASTER ANTHEM. Lift your glad voices.

MOZART.

Allegro, mf

1 Lift your glad voices in tri-umph ou high, For Je-sus hath risen, and man shall not die; Vain were the terrors that gather around him, And

2 Glo - ry to God in full anthems of joy: The be - ing he gave us death cannot destroy; Sad were the life we may part with to-morrow, If

short the do-min-ion of death and the grave : He burst from the fet-ters of dark-ness that bound him, Resplen-dent in
 wings.
 He burst from the fet-ters of dark-ness that
 But Je-sus hath cheer'd the dark val-ley of
 tears were our birthright and darkness our end ; But Je-sus hath cheer'd the dark val-ley of sor-row, And bade us im-

ff *ritard.*
 glo-ry, to live and to save ; Loud was the chorus of an-gels on high, The Saviour hath ri-sen and man shall not die.
 mor-tal to hea-ven as-cend ; Lift then your voices in triumph on high, For Je-sus hath ri-sen and man shall not die.

Heavenly Father.

From the "INTERCESSION."

TENOR SOLO

CHORUS

m

Heav'nly Father, Heav'nly Father, Father we thy blessing seek, Heav'nly Fa-ther, Heav'nly Father, Father we thy blessing seek.

Organ Voice

DUETT.

m CHORUS

Suppliant, Lo! thy children bend, O Fa-ther, Fa-ther for thy blessing now, Heav'nly Fa-ther, Heav'nly Fa-ther,

TENOR SOLO **TRIO** *f* **CHORUS** **SOLO**

Father we thy blessing seek; For thy blessing suppliant, Lo! thy children bend. Lord thou canst teach us, guide, defend. Father, Father, we are weak, al-

Organ

Voice

Organ

f **CHORUS.**

migh-ty thou, al-migh-ty thou. Heav'nly Fa-ther, Heav'nly Fa-ther, we are weak, al-migh-ty thou, are weak, al-migh-ty thou.

Voice

CHRISTMAS ANTHEM. Angels from the realms of glory.

An-gels from the realms of glo-ry, Wing your flight o'er all the earth, Ye who sang Cre-a-tion's sto-ry, Now proclaim Mes-si-ah's birth.

Come and worship, Come and worship, Worship Christ the newborn King, Worship Christ the newborn King. Angels from the realms of glo-ry,

An - gels from the realms of glo - ry, Wing your flight o'er all the earth. Ye who sang cre - a - tion's sto - ry, Now proclaim Mes -

si - ah's birth, Now proclaim Mes - si - ah's birth. Ye who sang cre - a - tion's sto - ry, Now pro - claim Mes - si - ah's birth.

Come and wor - ship, Come and worship, Worship Christ the newborn King, Worship Christ the newborn King, Worship Christ the newborn King.

Salvation, O the joyful sound.

Sal - va - tion, sal - va - tion, O the joyful sound, What plea - sure to our ears; A sovereign balm for ev - 'ry wound, A cordial

A sovereign balm

A sovereign balm

A cor-dial, A cordial, A cor-dial for our fears. Glo-ry, hon-our, Glo-ry, hon-our, Glo-ry, hon-our,

be un-to the Lamb, be un-to the Lamb, be un-to the Lamb, be un-to the Lamb,.....

praise and pow-er be un-to the Lamb, be unto the Lamb, be un-to the Lamb, be un-to the Lamb,.....

be un-to the Lamb, be un-to the Lamb, be un-to the Lamb, for

for ev - er, Je - sus Christ is our Redeem - er, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah,

for ev - er,

This system contains four staves of music. The first two staves are vocal parts with lyrics. The third staff is a vocal part. The fourth staff is a bass line. The key signature has one sharp (F#).

Praise the Lord, Hal-le-lu-jah, Praise the Lord, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Praise the Lord.

This system contains four staves of music. The first two staves are vocal parts with lyrics. The third staff is a vocal part. The fourth staff is a bass line. The key signature has one sharp (F#).

The Promised Land.

329

DUETT—Treble and Bass

On Jor - dan's storm - y banks I stand, And cast a wish - ful eye, And cast a wish - ful eye, To Ca - naan's
fair and hap - py land, Where my pos - ses - sions lie, Where my pos - ses - sions lie.

CHORUS—Lively

O the trans - port - ing, &c,
O the trans - port - ing, rapt - - 'rous scene, That rises to my sight, That ris - es to my sight, Sweet fields ar -
O the trans - port - ing, &c. That ris es to my sight,

Sweet fields arrayed in living green,
 And riv-ers of de-light,
 And riv-ers of
 - rayed in liv - ing green, And riv - ers of delight, Sweet fields arrayed in liv - ing green, And riv - ers of de -
 Sweet fields arrayed in living green, And riv-ers
 And riv-ers of de-

- light.
 There gen'rous fruit that nev-er fails, On trees im - mor - tal grow, On trees im - mor - tal grow;
 light.
 Sym. Cho.

With milk and hon-ey flow, With milk, &c.

With milk and hon - ey flow, With milk..... and hon-ey flow.

There rocks and hills, and brooks and vales With milk and hon - ey flow, With milk and hon - ey flow.

With milk and hon - ey flow.

DUETT—Treble and Bass

All o'er those wide ex - tend - ed plains Shines one e - ter - nal day, Shines one e - ter - nal day; There God the

Son for ev - er reigns, And seat - - ters night a - way, And seat - ters night a - way.

332

Sym.



TRIO—2 Trebles and Bass

2d



1st



CHORUS—Allegro

333

Hal-le-lu-jah, Hal-le-lu-jah, A-men,

Hal-le-lu-jah, A-men, Amen, Hal-le-lu-jah, A-men, Amen, Hal-le-lujah, Hal-le-lu-jah, Hal-le-lu-jah, Amen, Hal-le-lujah, Amen,

Hal-le-lu-jah, Hal-le-lu-jah, A-men

Hal-le-lu-jah, Amen, A-men, Hal-le-lu-jah, Amen,

Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Amen, Hallelujah, A-men, Halle-lujah, Hal-le-lujah, A-men. Amen, A-men.

Hal-le-lu-jah, Hal-le-lu-jah, Amen, A-men, Hal-le-lujah, Hal-le-lu-jah, A-men.

In Jewry God is known.

J. O. WHITFIELD.

CHORUS—Lively

CHORUS

f

In Jew-ry is God known, his name is great in Is-ra-el In Jew-ry is God known, his name is great in Is-ra-el, his

VERSO

name is great, his name is great, his name is great in Is-ra-el, his name is great, his name is great, his name is great in Is-ra-el.

VERSE. FIVE VOICES Moderate.

335

At Sa - lem is his, &c.

At Sa - lem is his ta - ber na - cle, is his ta - ber na - cle, and his dwell - ing in

1st TREBLE

2d TREBLE

At Sa - lem is his, &c.

At Sa - lem is his, &c.

Si - on and his dwell - ing, in Si - on, at Sa - lem is his ta - ber na - cle, is his ta - ber na - cle, and his

U

At Sa - lem is his, &c.

his dwell - ing. his
dwelling in Si - on, At Sa - lem, at Sa - lem is his ta - - ber na - cle, and his dwell

na - cle, his dwell - ing. his
dwell - ing, his dwell - ing in Si - on, his dwell - ing, his dwell - ing, his dwell - ing in Si - on.

CHORUS—Lively

There brake he the ar - rows of the bow, the shield, the sword,

There brake he the ar - rows of the bow, the shield, the sword, the sword and the

There brake he the ar - rows of the bow, the shield, the sword, the sword and the

There brake he the ar - rows of the bow, the shield, the sword,

bat-tle, There brake he the ar - rows of the bow, the ar - rows of the bow ; The shield, the sword, the sword and the

bat - tie ; There brake he the

bat - tie . There . . . brake he the ar - rows of the bow, the

bat - tie . There . . . brake he the ar - rows of the bow, the

bat - tle, the shield, the sword, the sword and the bat - tle, the shield, the sword, the sword and the bat - tle.

Ascension.

FAWCETT.

p

O for a shout of sa - cred joy,

O for a shout of sa - cred joy, to God, to God the sov' - reign King, to God the sov'reign King;

3

O for a shout of sa - cred joy,

Let ev' - ry land their tongues em - ploy, and hymns of tri - umph sing, and hymns of tri - umph sing; Je - sus our God,
DUETT. 1st TREBLE

Je - sus our God as - cends on high; His heav'n - ly guards a - round, His heav'n - ly guards a-round, At -
2d TREBLE
tend him ris - ing through the sky, With trum-pets joy - ful sound, with trum-pets joy - ful sound.

CHORUS—Lively

Let mor-tals learn their strains, learn their strains, Let all the earth his honours

While angels shout and praise their king, Let mortals learn their strains, Let mor-tals learn their strains, Let all the earth his honours

Let mor-tals learn their strains, ... Let mortals learn their strains, Let all the earth his honours

Adagio

sing, O'er all the earth he reigns, the earth he reigns,

sing, O'er all the earth he reigns, o'er all the earth he reigns, o'er all... the earth he reigns, the earth he reigns, O'er all the earth he reigns.

O'er all... the earth he reigns.

sing, O'er all the earth he reigns, o'er all the earth he reigns, o'er all the earth he reigns, the

Sacred Peace, celestial treasure.

A. BAUMBACH.

341

p *pp*

Sa - cred peace, ce - les - tial trea - sure, Here be - stow thy smiles a - gain, Care and grief have made us wea - ry,

p

Sa - cred peace.....Sa - cred peace.....Here be -
Care and grief have made us wea - ry, Come, O come, and soothe our pain, Celestial treasure, Celestial treasure,

Here be - stow thy smiles a - gain, Sa - cred peace, Here bestow thy smiles a - gain, Celestial treasure, Here be - stow thy smiles a - gain.

Now, Lord, we part in thy great Name.

FAWCETT.

Now, Lord, we part in thy great name, In which we here to - geth - er came, In which we here to - geth - er came:

In which we here to - geth - er came, In which we here to - geth - er came,

Help us our few re-main-ing days to live un-to Je-hovah's praise, To live un-to Je-ho-vah's praise.

DUETT—1st and 2d Trebles.
Not too quick.

Help us in life and death to bless The Lord our strength and righteousness, The Lord our strength and righteousness.

And bring us all to meet a-bove, Then shall we bet-ter sing thy love, Then shall we bet-ter sing thy love.

CHORUS—Moderato.

And bring us all to meet a -

Help us in life and death to bless The Lord our strength and righteous - ness, And bring us all to meet a -

And bring us all to meet a -

Then shall we bet - ter sing thy love, Then shall we, &c. Then shall we bet - ter sing thy love.

bove, Then shall we bet - ter sing thy love, Then shall we bet - - ter sing thy love.

bove, Then shall we bet - ter sing thy love, Then shall we bet - ter sing thy love.

345

f

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le -

p *troubles*

Hal - le - lu - juh, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le -

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le -

lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah,
lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le -
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lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah,

lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, A - men, A - men,

Hal - le - lu - jah, Hal - le - lu - jah, A - men, Amen, Hal - le - lu - jah, A - men, A - men.

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 Abingdon
 Abridge
 Admah
 Admiration
 Adoration
 Advent
 Albion
 Alfreton
 Alma
 Amasiah
 Ambleside
 Angel's Son
 Antioch
 Anxiety
 Arabia
 Ariel
 Arlington
 Ashley
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 Birmingham

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This Index is not intended to prevent the Hymns being sung to other suitable Tunes, but only as a ready guide to such Tunes as are suitable; nor is the order in which the Tunes are arranged intended to indicate any preference of one Tune over another

Page	First Lines	Metres	Names of Suitable Tunes.	Page	First Lines	Metres	Names of Suitable Tunes.
7	O for a thousand...	C. M.	Attercliffe	40	The mourning dowers	L. M.	Rockingham
8	Come, sinners, to...	L. M.	Canada	40	Come, let us anew...	P. M. Cl. I.	Holton
9	O all that pass by...	10's & 11's	Benover	41	Thus a few swiftly...	L. M.	Nevington Green
10	Hail every one that...	L. M.	Para	42	Ab, lovely appear...	8-8's	Armbia
11	Thy faithfulness...	10's & 11's	Portuguese Hymn	43	Rejoice for a brother	8-8's	Albion
12	Sinners, turn, why...	8-7's	Seville	44	Glories, honour...	8-7's	Hotham
13	Let the beasts their...	8-7's	German Hymn	45	Hark! a voice di...	8-7's	German Hymn
14	What could you do...	8-7's	Mount Hermon	46	Again we lift our...	2-6's & 4-7's	Dedication
15	Sinners, obey the...	L. M.	Stonefield	47	Give glory to Jesus...	8-8's	Mandons
16	Ye a Shanty for God...	10's & 11's	Hanover	48	Henken to the...	7's & 8's	Preacott
17	God, the offended...	L. M.	Wareham	49	Thou Judge of...	S. M.	Wirksworth
18	Come, ye that love...	S. M.	Cranbrook	50	He comes! he comes!	L. M.	Indymont
19	Happy soul, that...	8-7's	Hotham	51	The great Archangel...	L. M.	Job
20	Happy the man that...	L. M.	Seville	52	Jesus, faithful to...	7's & 8's	Preparation
21	Happy the souls to...	C. M.	Warwick	53	Thou God of glory...	1-8's & 2-6's	Aioid
22	Happy the souls that...	L. M.	Stonefield	54	Rigorous God...	8's & 8's	Ambleside
23	Jesus, from whom...	7's & 8's	Rockingham	55	Stand thy Omnipot...	7's & 8's	Preparation
24	Maker, Saviour, see...	10's & 11's	City Road	56	How happy are the...	1-8's & 2-6's	Rochdale
25	Rejoice evermore...	10's & 11's	Portuguese	57	Woe to the men on...	C. M.	Burford
26	Wearily souls, that...	6-7's	Mount Calvary	58	By faith we find...	C. M.	Abridge
27	Ye simple souls...	S. M.	Cambridge	59	Ye virgin souls...	1-8's & 2-8's	Melody
28	Behold the Saviour...	C. M.	Preacott	60	Lo! he comes with...	8's, 7's & 4's	Heston
29	Extended on a car...	L. M.	Uffingham	61	How weak the...	2-6's & 4-7's	Huwell
30	Ye that pass by...	L. M.	Uffingham	62	How happy is the...	1-8's & 2-6's	New Street
31	O thou dear suf...	L. M.	Wakeham	63	Thou, Lord, on...	6-8's	Carey's
32	I thirst, thou woun...	L. M.	Stonefield	64	Lo! he comes with...	6-8's	Mandons
33	Saviour, the world's...	2-6's & 4-7's	Stonefield	65	Leader of faithful...	6-8's	Plymouth Dock
34	O love Divine! what...	6-8's	Hemerton	66	Saviour, on me the...	6-8's	Midrid
35	Come, ye weary sla...	6-8's	Townhead	67	Savours...	8-8's	Albion
36	Where shall my...	6-8's	Luther's Hymn	68	We know, by faith...	S. M.	Mansfield
37	See sinners, in the...	6-8's	Plymouth Dock	69	Lift your eyes of...	8-7's	Alma
38	Sinners, believe the...	6-8's	Madrid	70	What are these nr...	8-7's	Theodora
39	World Jesus have...	6-8's	Barrett	71	The Church in her...	8-8's	Preacott
40	Let earth and hea...	1-6's & 2-8's	Burnham	72	The thirty are...	8-8's	Israel
41	Jesus, thou all re...	C. M.	Hemerton	73	A Gounts of Life...	6-8's	Carnaby
42	Lovers of pleasure...	C. M.	Bristol	74	Terrile thought!	C. M.	Walton
43	Jesus, the Name...	C. M.	Arlington	75	Father of omipote...	6-8's	Luther's Hymn
44	God of good thi...	6-8's, 2nd	Monmouth	76	Shepherd of souls...	L. M.	Rockingham
45	Father whose ever...	L. M.	Justification	77	Thou Son of God...	C. M.	Abridge
46	Ye neighbours and...	10's & 11's	St. Mary's	78	Arising on all...	C. M.	Lydia
47	O God! our help in...	C. M.	St. Mary's	79	Spirit of Faith, com...	S. M.	Shirland
48	Thou who adore...	C. M.	China	80	Sinners, your hearts...	2-6's & 4-7's	Dedication
49	And am I born to...	S. M.	Sarah	81	Comme, Holy Ghost...	C. M.	Sheldon
50	And am I only born...	1-8's & 2-6's	Wilton-hily	82	Father of all, in...	C. M.	Aldington
51	Shrinking from the...	L. M.	Complaint	83	Inspirer of the an...	6-8's	Desire
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97 90 Thus with this Lord.	L. M.	Wareham	142 136 Drooping soul	8-7's.	Griman Hymn
91 60 Long have I seen'd.	C. M.	St. Mary's	143 144 Jess, Lover of my	8-7's.	Noricens
92 91 Still for thy loving.	C. M.	Chirmouth	144 145 Thus, Jess, theo.	4-6's & 2-6's.	Harwood
93 84 My gracious loving.	S. M.	Isalah	145 143 O Jess, let me	4-6's & 2-6's.	Rockdale
94 81 Thou who who slight.	C. M.	Bedford	146 144 Still, Lord, I longish	4-6's & 2-6's.	St. John's
95 82 Author of faith, eter-	L. M.	Falmouth	147 115 O Love Divine, how	4-6's & 2-6's.	Harwood
96 93 How can a sinner.	S. V.	Laithro	148 116 Father of Jesus	4-6's & 2-6's.	Harwood
97 27 Thou great mystal-	4-6's & 2-6's.	Harwood	149 106 Pius with the Lord	4-6's & 2-6's.	St. John's
98 94 Upright, both in	7's & 6's.	Clark's	150 147 Thou hidden God	4-6's & 2-6's.	Harwood
99 95 Father of His, for	L. M.	Stonfield	151 148 Out of the deep I	4-6's & 2-6's.	Harwood
100 6 Jesus, my Advocate.	6-8's.	Luther's Hymn	152 119 Ah! whether should	4-6's & 2-6's.	Harwood
101 100 Saviour, Prince of	6-7's.	Egdon	153 161 I can would I leav-	4-6's & 2-6's.	Harwood
102 101 O that I could rep-	S. M.	Sarah	154 161 I can would I leav-	4-6's & 2-6's.	Harwood
103 102 O that I could rep-	S. M.	St. Bride's	155 161 I can would I leav-	4-6's & 2-6's.	Harwood
104 103 O for that tenderness	C. M.	York	156 161 I can would I leav-	4-6's & 2-6's.	Harwood
105 10 O that I can rep-	S. M.	Mount Ephraim	157 161 I can would I leav-	4-6's & 2-6's.	Harwood
106 104 Iesu, let thy pity	7's & 6's.	Kingswood	158 161 I can would I leav-	4-6's & 2-6's.	Harwood
107 105 The Spirit of the	L. M.	Morning Hymn	159 161 I can would I leav-	4-6's & 2-6's.	Harwood
108 106 Exalted to sense	C. M.	Irish	160 161 I can would I leav-	4-6's & 2-6's.	Harwood
109 107 Wreath d, helpless	7's & 6's.	Clark's	161 161 I can would I leav-	4-6's & 2-6's.	Harwood
110 108 Iesu, Friend of	7's & 6's.	Isalah	162 161 I can would I leav-	4-6's & 2-6's.	Harwood
111 109 Thus with the Lord	L. M.	Adoration	163 161 I can would I leav-	4-6's & 2-6's.	Harwood
112 110 Who is me I want	7's & 6's.	Clark's	164 161 I can would I leav-	4-6's & 2-6's.	Harwood
113 111 O thou, whom I	6-8's.	Siloam	165 161 I can would I leav-	4-6's & 2-6's.	Harwood
114 112 Jesus, I am	6-8's.	Clark's	166 161 I can would I leav-	4-6's & 2-6's.	Harwood
115 113 In the world	7's & 6's.	Clark's	167 161 I can would I leav-	4-6's & 2-6's.	Harwood
116 114 Saviour, exact a pity	6-7's.	Mount Calvary	168 161 I can would I leav-	4-6's & 2-6's.	Harwood
117 115 God is in this end	6-8's.	Dunelm	169 161 I can would I leav-	4-6's & 2-6's.	Harwood
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119 117 Father of Jesus	C. M.	Wareham	171 161 I can would I leav-	4-6's & 2-6's.	Harwood
120 118 Comfort to mine	6-8's.	Almeh	172 161 I can would I leav-	4-6's & 2-6's.	Harwood
121 119 Expend thy wings	6-8's.	Laithro	173 161 I can would I leav-	4-6's & 2-6's.	Harwood
122 120 O thou who hast	6-8's.	St. John's	174 161 I can would I leav-	4-6's & 2-6's.	Harwood
123 121 Let the Redeem'd	C. M.	Gemeva	175 161 I can would I leav-	4-6's & 2-6's.	Harwood
124 122 O that I, first of	4-6's & 2-6's.	St. John's	176 161 I can would I leav-	4-6's & 2-6's.	Harwood
125 123 O that I could my	C. M.	Sprowston	177 161 I can would I leav-	4-6's & 2-6's.	Harwood
126 124 I too strong I was	L. M.	O of Handred	178 161 I can would I leav-	4-6's & 2-6's.	Harwood
127 125 Whence, O God	L. M.	Wakfield	179 161 I can would I leav-	4-6's & 2-6's.	Harwood
128 126 With glorious	C. M.	Rose Lane	180 161 I can would I leav-	4-6's & 2-6's.	Harwood
129 127 Adm. desc. nobil.	6-8's.	Alfreton	181 161 I can would I leav-	4-6's & 2-6's.	Harwood
130 128 Lord, I deprec	L. M.	Eston	182 161 I can would I leav-	4-6's & 2-6's.	Harwood
131 129 Lord, I deprec	L. M.	Complaint	183 161 I can would I leav-	4-6's & 2-6's.	Harwood
132 130 Jesus, the shiner	L. M.	Sandbeck	184 161 I can would I leav-	4-6's & 2-6's.	Harwood
133 131 Jesus, whose glory's	L. M.	Angel's Song	185 161 I can would I leav-	4-6's & 2-6's.	Harwood
134 132 Jesus, if still the	C. M.	Cliff of the Rock	186 161 I can would I leav-	4-6's & 2-6's.	Harwood
135 133 Jesus, if still the	C. M.	Primal	187 161 I can would I leav-	4-6's & 2-6's.	Harwood
136 134 While dead in trea-	C. M.	Irish	188 161 I can would I leav-	4-6's & 2-6's.	Harwood
137 135 When shall thy	S. M.	Reuben	189 161 I can would I leav-	4-6's & 2-6's.	Harwood
138 136 O that they would	C. M.	St. John's	190 161 I can would I leav-	4-6's & 2-6's.	Harwood
139 137 O that they would	C. M.	Condecession	191 161 I can would I leav-	4-6's & 2-6's.	Harwood
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105	(2)	High above every	2-6's & 4-7's	Irene	105	(2)	"Olive thou, O	L. M.	Nottaway
106	(3)	Int thy g. a. s. e. n. s.	L. M.	Rockingham	106	(3)	Ecce's	L. M.	Ve-combe
107	(4)	Happy soul, who	8-7's	Towhead	107	(4)	Winechester	L. M.	Gainsborough
108	(5)	O what shall I do	10's & 11's	Norton	108	(5)	Culinstock	C. M.	Kendall
109	(6)	O heavenly King	10's & 11's	Porriugene II. mn.	109	(6)	King Street	C. M.	Unicorn
110	(7)	My Father, my God	10's & 11's	Harvey	110	(7)	Norton	C. M.	Devonia
111	(8)	And can it be that	10's & 11's	Clift of the Rock	111	(8)	Harriet	C. M.	Rose Hill
112	(9)	Alone, my soul	4-8's & 3-8's	Leance	112	(9)	Imjivy	S. M.	Falmouth
113	(10)	Glory in God, whose	L. M.	Alfreton	113	(10)	Wilton	L. M.	Angel's Song
114	(11)	Jesus, thou son of	4-8's & 4-7's	Ariel	114	(11)	Harward	O d German	Desi
115	(12)	My God, I am thine	P. M. Cl. II	Harwich	115	(12)	Raptnro	Sloam	Almopon
116	(13)	Jesus is our com	6-8's	Carey's	116	(13)	Eaten	4-7's	Alban Mariner
117	(14)	Come let us, who	6-7's	Sicilian Mariners	117	(14)	Henry	C. M.	Durzes
118	(15)	Thou hidden Saviour	C. M.	Gabriel	118	(15)	Simoun's Joy	C. M.	Narcus
119	(16)	Thou wilt I love, my	6-8's	Barrett	119	(16)	Clarity	8-7's	Anna
120	(17)	Let all men rejoice	10's & 11's	Harvey	120	(17)	King Street	C-8's	London
121	(18)	My brethren below	10's & 11's	Harvey	121	(18)	King Street	C. M.	Ludia
122	(19)	My God, the spring	G. M.	Atteliff	122	(19)	King Street	C. M.	Milton Abbey
123	(20)	Talk with us, Lord	G. M.	Clark's	123	(20)	King Street	S. M.	Brady Church
124	(21)	Glorious Saviour of	7's & 8's	Clark's	124	(21)	King Street	S. M.	Brady Church
125	(22)	Indefinite, unexhaust	C. M.	Mount Pleasant	125	(22)	King Street	S. M.	Brady Church
126	(23)	Jesus, to thee I	C. M.	Neheiah	126	(23)	King Street	S. M.	Brady Church
127	(24)	Saw low great a	8-7's	Narcus	127	(24)	King Street	S. M.	Brady Church
128	(25)	All thanks be to	P. M. Cl. I	Seville	128	(25)	King Street	S. M.	Brady Church
129	(26)	All glory to God in	8-7's	Seville	129	(26)	King Street	S. M.	Brady Church
130	(27)	4 Met and right it is	7's & 8's	Seville	130	(27)	King Street	7's & 8's	Brady Church
131	(28)	flow happy gra	4-8's & 3-8's	Seville	131	(28)	King Street	6-8's	Brady Church
132	(29)	When Israel us, Lord	4-8's	Seville	132	(29)	King Street	10's & 11's	Brady Church
133	(30)	I'll praise my Maker	6-8's	Seville	133	(30)	King Street	7's & 8's	Brady Church
134	(31)	Praise ye the Lord	L. M.	Seville	134	(31)	King Street	11's	Brady Church
135	(32)	Eternal Wisdom	C. M.	Seville	135	(32)	King Street	P. M. Cl. IV	Brady Church
136	(33)	How thy meries	C. M.	Seville	136	(33)	King Street	S. M.	Brady Church
137	(34)	Thou Shepherd of	L. M.	Seville	137	(34)	King Street	L. M.	Brady Church
138	(35)	God of my life, to	4-8's & 3-8's	Seville	138	(35)	King Street	7's & 8's	Brady Church
139	(36)	Fountain of life	C. M.	Seville	139	(36)	King Street	L. M.	Brady Church
140	(37)	Away with our fars	P. M. Cl. III	Seville	140	(37)	King Street	4-8's & 3-8's	Brady Church
141	(38)	Young men and	4-8's & 3-8's	Seville	141	(38)	King Street	6-8's	Brady Church
142	(39)	Happy man whom	6-7's	Seville	142	(39)	King Street	6-8's	Brady Church
143	(40)	Let all that breathe	L. M.	Seville	143	(40)	King Street	L. M.	Brady Church
144	(41)	Father of all, whose	L. M.	Seville	144	(41)	King Street	L. M.	Brady Church
145	(42)	Son of thy Glor	L. M.	Seville	145	(42)	King Street	L. M.	Brady Church
146	(43)	Eternal, spelt as	L. M.	Seville	146	(43)	King Street	4-8's & 2-6's	Brady Church
147	(44)	Meet and right	8-7's	Seville	147	(44)	King Street	L. M.	Brady Church
148	(45)	Gall Father, Son	C. M.	Seville	148	(45)	King Street	L. M.	Brady Church
149	(46)	God, thou be	L. M.	Seville	149	(46)	King Street	L. M.	Brady Church
150	(47)	Thou, true and only	L. M.	Seville	150	(47)	King Street	L. M.	Brady Church
151	(48)	Glorious God, ac	7's & 8's	Seville	151	(48)	King Street	L. M.	Brady Church
152	(49)	Thou, my God, at	7's & 8's	Seville	152	(49)	King Street	L. M.	Brady Church
153	(50)	Thou, the great	7's & 8's	Seville	153	(50)	King Street	L. M.	Brady Church
154	(51)	Good thou art, and	7's & 8's	Seville	154	(51)	King Street	L. M.	Brady Church

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715	647	Jesus, was ever love.	6-8's.	Siloam	743	670	See Israel's gentle...	C. M.	Venice
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717	649	Tremendous God...	L. M.	Old Hundred	745	672	Father, live by all...	4-7's.	Joh
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719	651	May not a creature...	7's & 8's.	Assyrium	747	674	Jesus, thy servants...	S. M.	Irish
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721	653	And trust this body...	S. M.	Egypt	749	676	O how shall I sin...	8-9's.	Aynhoe
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723	655	Happy who in Jesus...	7's & 8's.	Clark's	751	678	The promise of my...	2-6's & 4-7's.	Israel
724	656	Happy soul, thy...	8's & 7's.	Vienna	752	679	From Jesus' sacri...	S. M.	Dresden
725	657	O when shall we...	6-8's.	Dresden	753	680	Let all who truly...	6-8's.	Hannation
726	658	There is a land of...	C. M.	West's	754	681	Prostrate, with eyes...	6-8's.	York
727	659	Lift your heads, ye...	8's, 7's, & 4's.	Calvary	755	682	Brethren in Christ...	L. M.	Dedication
728	660	Where shall true...	7's & 8's.	St. Stephen's	756	683	Awake, my soul, and...	L. M.	Sarah
729	661	The saints who di...	L. M.	Preparation	757	684	Ging to thee, my...	L. M.	Gay's
730	662	How happy every...	C. M.	Angel's Song	758	685	O thou that hang...	4-6's & 2-6's.	Lairobe
731	663	And let this feeble...	C. M.	Coronation	759	686	Cast thou reject...	L. M.	Morning Hymn...
732	664	Come, let us join...	L. M.	Gainsborough	760	687	Lord of the wide...	L. M.	Evangel Hymn...
733	665	Great God, thy wa...	7's & 8's.	Moore Pleasant	761	688	Indefinite God, thy...	L. M.	Old Hundred
734	666	Thou, who hast in...	L. M.	Dependence	762	689	Lord, whom winds...	C. M.	Munkh
735	667	How pleasant, how...	L. M.	Wilton	763	690	How are thy sar...	6-8's.	Warrington
736	668	Father of all, thy...	C. M.	Chadwy	764	691	Out of the depth of...	C. M.	Hamburg
737	669	God of eternal thr...	6-8's.	Arlington	765	692	Give immortal...	4-6's & 2-6's.	Walton
738	670	How large the pro...	C. M.	Condescension	766	693	...	...	Peris
739	671	...	...	...	767	694	...	...	Aaron
740	672	...	...	...	768	695	...	...	Prayer
741	673	...	...	...	769	696	...	...	Anna's
742	674	...	...	...	770	697	...	...	Arles
743	675	...	...	...	771	698	...	...	Sheldon
744	676	...	...	...	772	699	...	...	Simeon's Joy
745	677	...	...	...	773	700	...	...	Car's Lane
746	678	...	...	...	774	701	...	...	St. Stephen's
747	679	...	...	...	775	702	...	...	Waraw
748	680	...	...	...	776	703	...	...	...
749	681	...	...	...	777	704	...	...	...
750	682	...	...	...	778	705	...	...	...
751	683	...	...	...	779	706	...	...	...
752	684	...	...	...	780	707	...	...	...
753	685	...	...	...	781	708	...	...	...
754	686	...	...	...	782	709	...	...	...
755	687	...	...	...	783	710	...	...	...
756	688	...	...	...	784	711	...	...	...
757	689	...	...	...	785	712	...	...	...
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762	694	...	...	...	790	717	...	...	...
763	695	...	...	...	791	718	...	...	...
764	696	...	...	...	792	719	...	...	...
765	697	...	...	...	793	720	...	...	...
766	698	...	...	...	794	721	...	...	...
767	699	...	...	...	795	722	...	...	...
768	700	...	...	...	796	723	...	...	...
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770	702	...	...	...	798	725	...	...	...
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772	704	...	...	...	800	727	...	...	...
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775	707	...	...	...	803	730	...	...	...
776	708	...	...	...	804	731	...	...	...
777	709	...	...	...	805	732	...	...	...
778	710	...	...	...	806	733	...	...	...
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786	718	...	...	...	814	741	...	...	...
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789	721	...	...	...	817	744	...	...	...
790	722	...	...	...	818	745	...	...	...
791	723	...	...	...	819	746	...	...	...
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795	727	...	...	...	823	750	...	...	...
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797	729	...	...	...	825	752	...	...	...
798	730	...	...	...	826	753	...	...	...
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803	735	...	...	...	831	758	...	...	...
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822	754	...	...	...	850	777	...	...	...
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835	767	...	...	...	863	790	...	...	...
836	768	...	...	...	864	791	...	...	...
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846	778	...	...	...	874	801	...	...	...
847	779	...	...	...	875	802	...	...	...
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870	802	...	...	...	898	825	...	...	...
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873	805	...	...	...	901	828	...	...	...
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875	807	...	...	...	903	830	...	...	...
876	808	...	...	...	904	831	...	...	...
877	809	...	...	...	905	832	...	...	...
878	810	...	...	...	906	833	...	...	...
879	811	...	...	...	907	834	...	...	...
880	812	...	...	...	908	835	...	...	...
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882	814	...	...	...	910	837	...	...	...
883	815	...	...	...	911	838	...	...	...
884	816	...	...	...	912	839	...	...	...
885									

